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Annotated Bibliography of  
**FINE ART**

*Painting, Sculpture, Architecture, Arts of Decoration and  
Illustration*

BY RUSSELL STURGIS

*Music*

BY HENRY EDWARD KREHBIEL

Edited by GEORGE ILES

BOSTON

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## PREFACE.

IN this bibliography Mr. Russell Sturgis and Mr. Henry E. Krehbiel place before readers, students, and librarians a thousand carefully chosen works on Fine Art, with descriptive, critical, and comparative notes. They thus enlarge five-fold their contributions to "The List of Books for Girls and Women and Their Clubs," published by the American Library Association in 1895. The notes here given incidentally offer many important canons of art criticism, and may well tempt readers to consecutive perusal. To librarians who wish to select books beyond the thousand here presented, the pages which follow contain valuable indication — as in setting forth the Avery catalogue, on p. 38. The competent and helpful appraisal of literature, now fairly begun by the American Library Association, it hopes to see extended in the near future. During 1897 it is expected that an appendix may be issued to "The Reader's Guide to Economic, Social, and Political Science," published by the Society for Political Education in 1891. Within a year or two there is promise that an annotated bibliography of American history may be taken in hand, and also a similar guide to the literature of certain important fields of applied science. In the fulness of time it may be possible thus to appraise every worthy book shortly after its publication ; and, in addition to the issue of the notes in book-form, to distribute them on cards to follow title cards in the catalogue cases of public libraries and to be pasted in the books appraised. This plan would proffer guidance at the most effective points.

The numbers which follow the notes are those of the Dewey Classification.

The index is by Mrs. Mary E. Haines, of Brooklyn, N. Y.

MR. RUSSELL STURGIS pursued the study of architecture in an architect's office in New York, and for a year and a half in Europe. He practised his art from 1865 to 1878, during which time he designed many important buildings, including Battell Chapel, Farnam Hall, Durfee Hall, and Lawrance Hall of Yale College ; the Homœopathic Medical College and Flower Hospital, New York ; the Mechanics' and Farmers' Bank at Albany ; and churches, business buildings, and residences in New York, Albany, Aurora, Tarrytown, and Watertown, N. Y. ; New Haven, Farmington, and Litchfield, Conn ; Minneapolis and Louisville.

In 1878 Mr. Sturgis spent some months in France. In 1880 he retired from business on account of weak health and went to Europe. He resided abroad about five years, during which period he renewed his early studies, and spent much time in the important architectural centres and cities rich in collections of fine art. He is a Fellow of the American Institute of Architects ; Life Member of the American Numismatic and Archæological Society ; Honorary Fellow of the Brooklyn Institute of Arts and Sciences ; Fellow in perpetuity and Member of the Corporation of

the Metropolitan Museum of Art ; Fellow of the National Academy of Design ; Honorary Member of the National Society of Mural Painters. He is an active member of the Architectural League, the Grolier Club, and the Municipal Art Society, of New York ; the Archæological Institute of America, and the National Sculpture Society ; the Japan Society, and the Society for the Promotion of Hellenic Studies, of London. He has been President of the Fine Arts Federation of New York since its establishment. At the reorganization of the American Institute of Architects, in 1868, when, from a New York Society, it became an organization with Chapters in the principal cities, he was Secretary of the Institute while the elder Upjohn was President and R. G. Hatfield Treasurer. From the organization of the Metropolitan Museum of Art, in 1870, he was an active member of the Executive Committee for several years. From 1888 he was President of the Architectural League of New York for four terms.

Mr. Sturgis has written much for periodicals, and has delivered many public lectures as well as addresses before the numerous societies with which he is affiliated, his subject being always connected with the Fine Arts and especially the arts of decorative design. He was Editor for Decorative Art and Mediæval Archæology of the *Century Dictionary* ; Editor for the Fine Arts of Webster's *International Dictionary*, published in 1890 ; and Editor for Architecture and Fine Art of Johnson's *Universal Cyclopædia*, edition of 1893-95. In October, 1896, was published his "European Architecture : A Historical Study."

MR. HENRY EDWARD KREHBIEL was born in Ann Arbor, Mich., March 10, 1854. In 1874 he became connected with the musical department of the *Cincinnati Gazette*. In the College of Music, Cincinnati, organized by Theodore Thomas, he was for a time Professor of Musical History. In 1880, on the invitation of the Hon. Whitelaw Reid, he became Musical Editor of the *New York Tribune* ; his articles in that journal have accredited him as one of the best informed and soundest of American critics. Mr. Krehbiel is in wide acceptance as a lecturer as well as a journalist. In both capacities he addresses himself not only to the enlisted students of music, but to that much more numerous public which desires to add to its pleasure by listening to music with intelligence. The guidance sought at his hands in the formation of libraries for musical clubs has largely determined his selections in the present bibliography. His published works are : "An Account of the Fourth Cincinnati Musical Festival" (1880) ; "Notes on the Cultivation of Choral Music and the Oratorio Society of New York" (1884) ; "Studies in the Wagnerian Drama" (1891) ; "Review of the New York Musical Seasons, 1885-1890," 5 vols. ; "The Philharmonic Society of New York : A Memorial" (1892) ; "How to Listen to Music" (1896). In 1880 he translated and edited "The Technics of Violin Playing," by Karl Courvoisier. He is Consulting Editor of "Music of the Modern World."

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# FINE ART.

A SELECTION FROM ITS LITERATURE, WITH NOTES, BY

RUSSELL STURGIS, A.M., Ph.D.,

*Fellow of the American Institute of Architects.*

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*New York. January, 1897.*

## PREFATORY NOTE.

The Fine Arts are those which are concerned with beauty, expression, and the power of giving intelligent and exalted pleasure through the senses. The term is often used for those fine arts only which appeal to the eye; it is in this sense that it is used in these notes.

These fine arts are called *plastic*, or concerned with moulding and shaping; and *graphic*, or concerned with drawing.

The plastic arts we call in general *sculpture*, the graphic arts we call *painting*, which term, however, must be stretched to include drawing with many different materials, engraving, and especially engraving made for printing upon paper or other material, and also decoration in mosaic and other kinds of inlay. These last, it will be noticed, are merely applications to permanent materials and in a peculiar way, as by cutting and shaping, of the general principle of drawing on flat surfaces.

The Decorative Arts are the same fine arts applied and put to use in making necessary things beautiful. The chief of decorative arts is Architecture, in which building is made attractive and interesting by giving to it good form and good color, and sometimes by adding sculpture or painting, or both, to the building. Other decorative arts are Ceramics, Glasswork which includes Enamelling, Metal Work of many kinds, Lacquering and other varnish work, Leather-Work including Bookbinding, and a multitude of arts in which these different ways of ornamenting are used to help one another.

It must be understood, before one can go very far in the enjoyment of fine and decorative art, that it is generally the object of art itself, and its own value as a work of art, that the artist is interested in. When a person makes a drawing to explain something that he has seen, or when a cut is put into a botany

book to explain a flower's shape and make, that drawing or cut will not often be at all valuable as a work of art. In like manner, fine art which has a narrative or explanatory purpose is seldom very exalted art, and decorative art of course has no such purpose. Illustration, as in books and weekly papers, is the best instance there is of fine art which has story-telling or incident for its chief object. Indeed it is well to use the word "illustration" at once and generally for such art. Thus in a book of history a picture of Washington bidding farewell to his officers is *illustration* in so far as an attempt is made to tell the story and to get the costume right and the interior of the room right; it is pure fine art in so far as the light and shade and color and the grace and force of the composition are concerned. Then there are freedom and truth of gesture, naturalness of grouping, the probability of the attitudes and action of the personages, all of which partake of both illustration and fine art, and connect the two. In a general way, however, it is true that artists care most about the form and color and composition, and the resulting beauty, originality and interest in the picture or the bas-relief. The student of art should of course try to see art as artists see it; otherwise such student will remain in the dark as to what each individual work of art means.

## PRELIMINARY NOTE: PERIODICALS AND BOOKS IN SERIES.

In this catalogue, articles and periodicals are occasionally named and very many more would be named but that it is not probable that many libraries would procure sets of back numbers of such periodicals. Much of the best writing on art is contained in periodicals, but the articles in question are frequently used afterwards in book form.

Books belonging to several series of inexpensive handbooks are mentioned in this catalogue. In the case of each of these series, it may be easier and nearly as economical to purchase the whole series at once, and it will be found that all of the volumes are of some value, although it is thought that the best of them have been named below.

The author of these notes on books reminds the reader that the titles, etc., are taken from the volumes themselves, and that although the clerical staff of the American Library Association has added what was known about editions,

etc., it remains always possible that there may exist a later edition or a translation into English of which no mention is made.

#### NOTE ON TRANSLATIONS.

As the best books on fine art are generally in French or in German, it is well to say that the translations of such books into English are generally very badly done. It seems to be thought that any one who can read a foreign language with a dictionary is fit to translate a technical book. An effort should be made by librarians to have the worst errors noted.

## PART I.

BOOKS ON FINE ART IN A GENERAL SENSE: BOOKS ON ALL OR MANY OF THE FINE ARTS ASSOCIATED TOGETHER: ARCHÆOLOGY, GLOSSARIES, AND DICTIONARIES.

#### PRELIMINARY NOTE: ARCHÆOLOGY.

Some of the best writing on fine art is to be found in treatises on archæology. It is limited to certain branches: thus, a large part of Greek Archæology is confined to sculpture and painted vases. Within the narrow limits chosen by the author of each work the writing is apt to be very exact in meaning; and the appreciation of the relative value of ancient works of art and the classification as to dates and schools are often very just.

#### PRELIMINARY NOTE: GLOSSARIES AND DICTIONARIES.

Glossaries of technical terms are always very incomplete, and generally poor in that no attempt has been made to give the exact force of the noun or adjective as it would be used in a sentence written by an artist or workman who

was also an accurate writer. Some glossaries are named below. As most libraries have good English dictionaries, it may be said here that the Century Dictionary contains by far the fullest vocabulary of terms used in Architecture and in the Decorative Arts of all kinds, including Heraldry and Costume, that has ever been brought together; and, also, most of the important terms used in painting, sculpture, engraving, etc. The definitions, moreover were prepared with peculiar care. The "International" Webster Dictionary of 1890 is as careful in this respect as the Century, but only a quarter as large and as full. "The New English Dictionary on Historical Principles," published in New York by the Macmillan Co., may be expected, of course, to contain every word which is properly considered English and with the definition explained and strengthened by quotations of many epochs.

#### Atkinson, J. Beavington.

AN ART TOUR TO NORTHERN CAPITALS OF EUROPE. N. Y., Macmillan, 1873, \$3.

The description of a journey through Copenhagen, Christiania, Stockholm, St. Petersburg, and other Northern cities. The author, who writes on art for the *Saturday Review*, the *Portfolio*, and other English journals, which give attention to the fine arts, has made a careful study of those works of art in the Northern Galleries which he thinks especially worthy of attention. He is far from being an ideal critic of art; he is unfortunately conservative in several ways: the dicta contained in these pages are to be received as the private opinions of a man who holds his opinions a little too seriously; but yet it is possible to learn from these pages what rank an important picture in a Northern Museum, little known to foreigners, holds among the other works of an artist or of his school. Concerning buildings and their decoration, too, the facts may be trusted; they are expressed in an intelligible way, although the conclusions may be very rash. It is on the whole a useful book for any one who will be cautious in accepting its artistic criticism. 914

#### Babelon, Ernest.

ARCHÉOLOGIE ORIENTALE. [Bibliothèque de l'enseignement des beaux arts. (Hereafter abbreviated as B.E.B.A.).] Paris, Quantin, 5 fr. Translated and enl. by B. T. A. Evetts as MANUAL OF ORIENTAL ANTIQUITIES. N. Y., Putnam, 1889, \$3.

A good book by a recognized authority. By Oriental Antiquities are meant those of Babylonia, Assyria, Chaldæa, Ancient Persia, and other Asiatic countries of remote antiquity. Remains of architecture and sculpture, engraved gems, metal-work, etc., are briefly but intelligently treated. 913.3

#### Bayet, Charles.

PRÉCIS D'HISTOIRE DE L'ART. Paris, Quantin, 1894, 5 fr.

Any attempt to write a general history of art invites inquiry as to the plan to be pursued, and this is peculiar-

ly the case when the historian is limited to 145 small pages, which space must also include 113 figures. It is very doubtful whether such work can have any value beyond that of offering casual suggestions to the reader. The present one is at least written by a man admirably fitted by his life-long studies for the work he has undertaken. 709

**L'ART BYZANTIN.** (B.E.B.A.) Illus. Paris, Quantin, 5 fr.

Byzantine architecture is that which began in the V. century in the eastern half of the great Roman Empire and continued to flourish in the Byzantine Empire until its destruction by the Crusaders in the XIII. century, even continuing after this until the Turkish conquest of 1453. It was unfortunate in the fact that it prevailed only in an empire whose territory was constantly diminishing and which was finally overrun by barbarians. Its architecture had no development except in the inferior styles of the Mohammedan nations. Its painting and decorative art influenced Italy on one side and Russia and the East on the other, but had no separate growth; sculpture it never possessed in a high sense, as the art began after classical sculpture was dead and had not time to develop a new art as the western nations did. This is a fascinating and little known field of study and Mr. Bayet's little book is a worthy introduction to it. 708.9

### Blanc, Charles.

**LES ARTISTES DE MON TEMPS.** Paris, Firmin-Didot, 1876, 18 fr.

Biographies of 18 artists whom the author had known personally with the single exception of the medallist Dupré, for whom see under Saunier in Part IV. The sculptors David d'Angers and Barye, the painters Eugène Delacroix, Henry Leys, Flandrin, Troyon, Regnault, and Corot, the architect Félix Duban and several other artists worthy to rank with these, or at least to be considered within the scope of the same pages with them, are treated with a certain semi-critical justness which is, perhaps, as instructive to the student of history of art as more elaborate critical analysis would be. There are a number of useful illustrations. 927

**GRAMMAIRE DES ARTS DU DESSIN: ARCHITECTURE, SCULPTURE, PEINTURE.** 3<sup>me</sup> ed. Paris, Henri Laurens, 13 fr.

The works of this author are in a sense perfunctory; one does not go to him for stimulating criticism or bold and incisive views. They are generally trustworthy, written by a hard-working man to whom all modern French culture and much of foreign thought were accessible. This work and the "Grammaire des Arts Décoratifs" form one analytic history of art which is well worth study. 701

### Boissier, Gaston.

**ROME AND POMPEII: ARCHÆOLOGICAL RAMBLES.** Transl. by D. Havelock Fisher. With maps and plans. N. Y., Putnam, 1896, \$2.50.

Though not exclusively devoted to the question of fine art, this book contains very judicious treatment of the artistic subject which can in no way be separated from the study of the ruins of Rome and Pompeii. Mr. Boissier is a student who keeps himself as thoroughly informed of accurate and scientific discovery as if he were an archaeologist by profession. The account given in this book of the doings of the professional archaeologists and explorers, from the early hunters for statues to whom we owe so much of the destruction of fine old buildings, to the modern thorough and careful student, forms one of the most interesting parts of this volume. 913

**THE COUNTRY OF HORACE AND VIRGIL.** Transl. by D. Havelock Fisher. With maps and plans. N. Y., Putnam, 1896, \$2.50.

See what is said of this author in next preceding note. 913

### Boullier, Auguste.

**L'ART VÉNITIEN: ARCHITECTURE, SCULPTURE, PEINTURE.** Paris, E. Dentu, 1870. Out of print.

This essay, although intended merely to form part of a political history of Venice, is full of intelligent perception of the true qualities of its art. 708.5

### Brownell, William C.

**FRENCH ART.** N. Y., Scribner, 1892, \$1.25.

Although devoted to the criticism of recent French fine art, the general principles which govern all fine art are so clearly expressed, so strongly and consistently urged that this book in itself may do much to explain what a work of art is in the mind of its creator, and also how his fellow-artists look at it. There is no better criticism to be found. It is a book of the highest class. 708.44

**FRENCH TRAITS.** N. Y., Scribner, 1889, 5+411 p. D., \$1.50. Meadville, Pa., Flood & Vincent (Chautauqua ser.), 4+316 p. D. \$1.

See the chapter "The Art Instinct" and see what is said in note next foregoing of a work by the same author. 812

### Brunn, Heinrich.

**GRIECHISCHE KUNSTGESCHICHTE. I. Die Anfänge und die älteste dekorative Kunst.** München, Verlagsanstalt für Kunst und Wissenschaft, 1893. Marks 7.50.

The first part of a proposed complete history of Greek art which the late Heinrich Brunn, the recognized chief of classical archaeologists, desired to write. The carrying forward of his work was continually deferred because of the rapid increase of the sources of our knowledge. At length Brunn ventured to write this introduction to the subject in the form of a history of the early archaic styles. This book will be a standard for years to come. 709.38

### Burn, Robert.

**ANCIENT ROME AND ITS NEIGHBORHOOD.** Illus. Lond., Geo. Bell & Sons; N. Y., Macmillan, \$2.25.

This little book, though less detailed and full and less appreciative of questions of fine art than Mr. Middleton's "Remains of Ancient Rome" is useful for the study of Roman antiquities. "Rome and the Campagna" by the same author, a much larger book with many illustrations, was excellent in its day but is in part obsolete. 913

**ROMAN LITERATURE IN RELATION TO ROMAN ART.** Illus. N. Y., Macmillan, 1888, \$2.25. 870

### Cellini, Benvenuto, Memoirs of.

Transl. by Thomas Roscoe. (Bohn.) N. Y., Macmillan, \$1. Transl. by John Addington Symonds. N. Y., Scribner, \$2.50.

This celebrated book is not valuable as a guide to the immediate intelligent knowledge of fine art, but gives a truthful picture of times of violence and individual independence of law and authority, in which times the great art of the XV. and XVI. centuries came into being. Mr. Taine has made much of this peculiarity of the great art epoch of Italy, as in some degree accounting for the art to which it gave birth. 920.04

### Chesneau, Ernest.

**L'EDUCATION DE L'ARTISTE.** Transl. by Clara Bell as **EDUCATION OF THE ARTIST.** N. Y., Cassell, 1886, \$2. Out of print.

Mr. Chesneau is a first-rate critic, and this book contains much matter which may give valuable suggestions to the student. 707

### Coffin, Wm. A.

**THE FINE ARTS AT THE PARIS EXPOSITION OF 1889,** in the N. Y. *Nation*, Vol. XLIX., nos. 1259-1268, inclusive (July to October 1889).

**THE FINE ARTS AT THE WORLD'S FAIR, CHICAGO, 1893,** in the *Nation*, Vol. LVII., nos. 1466-1471, inclusive (August to September, 1893).

See what is said of this writer in Part II.

**Collignon, Maxime.**

ARCHÉOLOGIE GRECQUE. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. by J. H. Wright as *MANUAL OF GREEK ARCHÆOLOGY*. N. Y., Cassell, 1886, \$2.

This book and Mr. A. S. Murray's on the same subject contain all that any person except special students need read, except that this author's "Mythology" (Phila., Lippincott, \$3), or any similar treatise, should be referred to. 913.38

**Colvin, Sidney.**

Article FINE ART. *Encyclopædia Britannica*, 9th ed.

Full of good sense and just perception. Even what seems trifling will be found to be suggestive and to help to a right sense of what fine art is. The student should notice an error in speaking of sculpture, etc., as "imitative arts." Fine art should not be said to imitate anything, but only to represent or express what it deals with. Indeed there is no such thing as an imitative fine art or a fine art of imitation.

Article ART *Encyclopædia Britannica*, 9th ed.

Should be read with above-named article "Fine Art."

**Conway, Sir William M.**

DAWN OF ART IN THE ANCIENT WORLD: AN ARCHÆOLOGICAL SKETCH. N. Y., Macmillan, 1891, \$1.25.

Valuable for its suggestions as to the probable origin of those artistic types which have become so familiar to the world that it is hard to realize the necessity of accounting for them. In such a book much must be given as probable which cannot be proved in any satisfactory way. This book is to be read as an attempt to bring these probabilities into shape. It is valuable as an encouragement to independent thought on the part of the reader. 913

**Cook, Edward T.**

STUDIES IN RUSKIN: Some Aspects of the Work and Teaching of John Ruskin. With reproductions of drawings by Mr. Ruskin in the Ruskin Drawing School, Oxford. Illus. Lond., George Allen, 1890, 5s.

That part of this book which is devoted to the art writings of Ruskin may be compared with the work cited under Waldstein. Mr. Cook's work approaches the writings of Ruskin from the side of general approval and admiration. 824.86

**De Forest, Julia B.**

SHORT HISTORY OF ART. N. Y., Dodd, Mead & Co., \$2.

A popular account of works of art of the better known varieties. It is much sounder in its criticism and more generally trustworthy than some similar compilations, but contains serious errors, such as the general information given as to Della Robbia work, in which the very large and elaborate pieces are ignored, and an unsuitability of the material to these is asserted; and such, also, as the wholly inaccurate account of Gothic vaulting. 709

**De Goncourt, Edmond and Jules.**

L'ART DU XVIII. SIÈCLE. Paris, Dentu, 1868, 2 v. Out of print.

The two brothers De Goncourt were collectors of the fine and decorative art of the XVIII. century, and they were also the authors of semi-historical works devoted to that period. They had a very accurate and close sense of the value of that art and their writing upon it has critical value. The edition of this book named above is inexpensive; there is also an edition of 1882 with many plates and forming two large octavos.

The art of the XVIII. century is more artificial and more the creature of a luxurious society than most of that fine art which is in any way estimable. It has been the custom, especially among English-speaking people, to despise both the architectural and the expressional art of that time, but it has great merit and the brothers De Goncourt deserve much of the credit of having introduced it to modern critical study. This

book is confined to the study of a dozen of the more celebrated painters and draughtsmen of the time, from Watteau to Prudhon. 709

**De Laborde, Le Comte Alexandre.**

LA RENAISSANCE DES ARTS À LA COUR DE FRANCE, 16<sup>me</sup> SIÈCLE. Paris, Potier, 1855, 2 v., 24 fr.

Great and sudden changes in the condition of the fine arts in any nation have been rare and their history is generally extremely obscure and wholly impossible to grasp in its details. Either it has taken place at a time when historical record was impracticable or else the records have perished. For these reasons the very singular change in the spirit of art in France in the reigns of Charles VIII. and Louis XII., and the culmination of the change under Francis I., is worthy of close attention and even the seemingly unimportant facts cited in parts of these volumes have their value as enabling the reader to grasp the true order and significance of events. To those who like to approach the study of art from the historical and analytical side, these volumes are extremely valuable. Compare what is said of the books by Müntz and Mrs. Pattison. 709

**Delaborde, Henri.**

ÉTUDES SUR LES BEAUX-ARTS EN FRANCE ET EN ITALIE. Paris, J. Renouard, 1864, 15 fr.

This author [has devoted himself especially to the study of engraving as his official position requires, but his knowledge of European art since the Middle Ages is varied and profound, and it is good to have the studies upon art of writers who approach it from different points of view. 709

**Dennie, John.**

ROME OF TO-DAY AND YESTERDAY. 3d ed., with 5 maps and plans, and 58 illustrations from photographs. N. Y., Putnam, 1896, \$4.

A square octavo of nearly 400 pages with a full index. The text is of the general character of a guide-book made interesting by sympathetic treatment. It can be read aloud continuously; this is hardly true of Middleton's or Raber's book, so that although the present work pretends to no originality of research, it gives a great deal of information concerning the splendid monuments of classical Rome. 913

**Dennis, George.**

CITIES AND CEMETERIES OF ETRURIA. Lond., John Murray, 1878, 2 v., 21s.

The little known and very puzzling art of the ancient Etruscans is treated in this book in the more desultory way of geographical exploration. To be compared with the more orderly and more technical books by Jules Martha. 913

**De Fouvourville, Albert.**

L'ART INDO-CHINOIS. (B.E.B.A.) Paris, Quantin, 5 fr.

The arts of the great peninsula which our old geography books called Farther India have been little studied except by the French; the museums of Europe, other than the Louvre, have few specimens of these arts. The author of this little book does not pretend to have studied these arts in the lands of Burmah, Siam, Anam, Cambodia, and Tonquin, but he has studied the monuments which exist in Europe and the works of those who have made a minute and fuller examination of the architecture, sculpture, and decorative objects left from the ancient civilization of these realms or made by the modern inhabitants. These arts are important in themselves and will be doubly important in all thorough study of Chinese and Japanese art. 708.9

**Diehl, Charles.**

L'ART BYZANTIN DANS L'ITALIE MÉRIDIONALE. Paris, Librairie de l'Art, 1894, 15 fr.

Embodies an examination, previously unattempted, of the Byzantine wall-paintings in southern Italy and Sicily. It is most interesting reading; and although the study in detail of these little known pictures would lead the student far into the as yet half understood history of mediæval art, yet everything that can add to his sense of the importance of the art of the Eastern empire should be insisted on. See what is said about the books by Bayet and Essenwein. 708.9

EXCURSIONS IN GREECE TO RECENTLY EXPLORED SITES OF CLASSICAL INTEREST. Transl. by Emma R. Perkins. Lond., H. Grevel & Co.; N. Y., Lemcke & Buechner, 1893, \$2.

As a help to the study of Grecian art a knowledge of the archaeological explorations from which our recent increase in knowledge has sprung is very valuable. The translation in this case is vouched for by competent authority as being well done. The author is a very scholarly and thorough writer. See what is said of his other works. 913.38

### Dilke, Lady.

ART IN THE MODERN STATE. Lond., Chapman & Hall, 1888, 9s.

Lady Dilke is the Mrs. Mark Pattison whose works are cited elsewhere. In this book she undertakes to describe the first appearance in the modern world of a highly centralized system of fine art fostered by the government and turned alike to industrial and purely artistic uses with deliberate purpose. The historical conditions of the time are explained at length and the conclusions of the book may be trusted, although there is a natural exaggeration to be noticed in what is said of the historical tendencies and the artistic tendencies, alike. The Protestants were not put down by Richelieu because they were Protestants, but because they desired an *imperium in imperio* (page 7); the art of France under Louis XIV. was not all, or nearly all "royal," nor was the king the only employer of artists in France (page 52). 701

### Dohme, Robert.

KUNST UND KÜNSTLER DES MITTELALTERS UND DER NEUZEIT. Leipzig, Seemann, 1877-86, 6 v., 80 marks.

This valuable treatise on mediæval and modern art is divided into Part I.: Germany and the Netherlands; Part II.: Italy (occupying 3 vols.); Part III.: Spain, France, and England; Part IV.: The first half of the XIX. century. It is very much to be desired that this book be translated into English. 701

### D'Ooge, Martin L.

THE ACROPOLIS OF ATHENS. Illus. N. Y., Macmillan. Announced without date.

The author is Professor of Greek in the University of Michigan, and was Director of the American School of Classical Studies at Athens during 1886-87. 913.38

### Dresser, Christopher.

JAPAN: ITS ARCHITECTURE, ART, AND ART OF MANUFACTURES. Lond., Longmans, 1882. Out of print.

The work of a traveller rather than of an expert, but the work of an enthusiastic lover of Japanese art; as it is interesting reading, it will lead toward an appreciation of more exhaustive and more accurate treatises. 709.52

### Dyer, Thomas H.

ON IMITATIVE ART, ITS PRINCIPLES AND PROGRESS, with preliminary remarks on Beauty, Sublimity, and Taste. Lond., George Bell & Sons, 1882. Out of print.

From this book can be obtained a considerable knowledge of what exists and what is known to have existed in the way of works of fine art. The received opinions of several generations are summed up in it in a sufficiently intelligible way. There is no great originality of perception and little or no discrimination shown; the only index is that of the works mentioned arranged under geographical heads. A book, therefore, to read with a view of gaining knowledge of certain well-ascertained facts. 701

### Emerson, Alfred

Editor and reviser Article ARCHÆOLOGY, Johnson's Universal Cyclopædia. Edition 1893-95.

### Erman, Adolph.

LIFE IN ANCIENT EGYPT. Transl. by Helen Mary Tirard. Illus. N. Y., Macmillan, 1894, \$6.

A knowledge of the religion, customs, dress, etc., of the ancient Egyptians is necessary for even a slight understanding of their art, which without it remains an unmeaning and comparatively unimportant decoration. This book may be commended although the original text dates from 1889. The discoveries of the last few years are of singular importance; we may reasonably expect to see new editions of this work which will contain their results. In the meantime this is the best work of the kind existing, always excepting those by Maspero which have their peculiar value. 932

### Förster, Ernst.

DENKMALE DEUTSCHER BAUKUNST, BILDNEREI UND MALEREI, V. D. EINFÜHRUNG DES CHRISTENTHUMS BIS AUF DIE NEUESTE ZEIT. Illus. Leipzig, F. O. Weigel, 12 v., 600 marks. (French translation, published Paris, 1866, out of print.)

The recognized monuments of Germany, of the Middle Ages, and later times down to the beginning of the present century, are given here with sufficient fullness and with a text of sufficient analytic value to make the book of importance and to meet the requirements of many students in regard to Germany for those epochs. 913.43

### Frizzoni, Gustavo.

ARTE ITALIANA DEL RINASCIMENTO, SAGGI CRITICI. Milan, Dumolard, 1891, 11 lire.

See what is said under Cavallucci and Selvatico of the desirability of getting Italian thought about Italian art. The present work is more critical than either of the others. 709

### Fromentin, Eugene.

See his treatises on painting, Part II., in which the true principles of fine art are admirably explained.

### Frothingham, A. L., Jr.

CHRISTIAN ROME. Illus. N. Y., Macmillan.

Announced without date. Early mediæval archaeology is Prof. Frothingham's specialty; he has resided long in Rome, first, as a student and lately in connection with the American School of Archaeology. 945.6

### Gambier, Parry T.

MINISTRY OF FINE ART TO THE HAPPINESS OF LIFE. Lond., Murray, 1886, 14s.

Remarkable as being the work of one of the very few amateur or non-professional artists whose artistic work is of any extent or value. Mr. Gambier was a landowner and man of wealth who did a great deal of mural painting, and who was largely instrumental in introducing the "spirit-fresco" process. The paper on "The Adornment of Sacred Buildings" is to be read in connection with Lord Lindsay's Christian Art. That on Gloucester Cathedral is an interesting archaeological essay showing the reader what problems and debatable questions even a minor ancient cathedral church may give rise to. The paper on Colour and Sculpture is nearly superseded by later and more learned work. 701

### Gardner, Percy.

NEW CHAPTERS IN GREEK HISTORY: HISTORICAL RESULTS OF RECENT EXCAVATIONS IN GREECE AND ASIA MINOR. Lond., Murray, 1892, 15s.

The account of the recent discoveries made on the Athenian Acropolis, at Olympia, and at Epidaurus, are, perhaps, the most interesting papers in this volume, but the general discussions entitled: "The Verification of Ancient History," "Eleusis and the Mysteries," "Ancient Cyprus," and especially "Recent Discoveries and the Homeric Poems" are also of great value. As the whole work is based upon the new discoveries made in the excavation and examination of ancient cities, it is clear that every part of it bears directly on the history of fine art.

Reviewed in *Am. Jl. of Archaeology*, April, June 1893. 913.38

**Gayet, Albert.**

L'ART ARABE. (B.E.B.A.) Paris, Quantin, 1893, 5 fr.

This book differs from the others of the same series in not being a conservative treatise based upon recognized authority and containing statements well verified and criticism which may be readily accepted. It is a serious attempt to discover an origin for the Mohammedan art of Egypt and Syria, and a meaning in that art; in this way it is a first step in a new field of thought. The reader is to accept it for what it is and to realize that the archaeological critics and the students of human belief, alike, will find immeasurable fault with the author's conclusions and his ways of reaching them. This is the beginning of a controversy from which well ascertained truth may be expected to emerge.

Reviewed *Am. Jl. of Archaeology*, Vol. IX., p. 557. 709

L'ART PERSAN. (B.E.B.A.) Paris, Quantin, 1895, 5 fr.

Continues the curious inquiry begun in the same author's book "L'Art Arabe." The same desire to get at the Oriental's point of view, and to find out what he thought of his own works of art and what he tried to express in them, is the good side of this examination. The less good side is the bold assumption of the truth of many propositions which can neither be proved nor even demonstrated. 709

**Gonse, Louis.**

L'ART GOTHIQUE : L'ARCHITECTURE, LA PEINTURE, LE DÉCOR, LA SCULPTURE. Paris, Quantin, 100 fr.

This beautiful volume is devoted exclusively to the development of Gothic architecture and of the wall-painting, stained-glass, furniture, and more portable decorative work which had that architecture for its stimulus and guidance. Gothic architecture is primarily French, of the old royal domain, governed by the Kings of France in the XII. century, and of the provinces immediately dependent upon it; but there is a most valuable derived art, contemporaneous with it in the other countries of western Europe. This work is rather too exclusively French and one must go to other works for a knowledge of English, German, and other variants of the Gothic style; but the essential characteristics of the style both in building and in the minor decorative arts are better studied in French examples than in others. The illustrations are of very great value but without a sufficient number of plans. 709

L'ART JAPONAIS. Paris, Quantin, 1883, 2 v., 200 fr.

The most richly illustrated of all the works on Japanese decorative art; it is like having a collection of lacquers and bronzes, carvings and swords, to possess these beautiful prints, both black and in color. The text is generally that of the cultivated European who has collected and studied Japanese works of art in Europe. In the chapter on painting an attempt was made to describe the different schools and the general progress of the art. For this the writer's knowledge is entirely inadequate. It seems not to have occurred to him that there would necessarily be a vast deal of information inaccessible to him in France. Here also, however, the illustrations are of importance.

See next title and note. 709.52

L'ART JAPONAIS. (B.E.B.A.) Paris, Quantin, 5 fr.

Transl. by M. P. Nickerson as JAPANESE ART. Morrill, Higgins & Co., Chicago, published this book in 1892, at \$2. Publishers, Jan., 1897, unknown.

A small handbook by the author of the larger work bearing the same title. See what is said of that larger work. In the prefatory chapter to this small book the author acknowledges the great advance which has been made in the study of Japanese painting, and the criticisms made by others upon his own work, without ill-nature or protest. The chapter in the small book on Japanese painting should be read as a revised edition of that in the larger book. 709.52

**Goodyear, William H.**

RENAISSANCE AND MODERN ART. Meadville, Pa., Flood & Vincent, 1894, \$1. 709

ROMAN AND MÆDÆVAL ART. Meadville, Pa., Flood & Vincent, 1894, \$1.

Professor Goodyear is an archæologist of training and ability, who in the more favorable surroundings of a European country would probably have become widely known for discovery and critical labors. Even under very untoward circumstances he has added much to our knowledge, as for instance in his minute study of the delicate proportions of buildings of great art epochs. These books are therefore to be read seriously. They are faulty in that the author confuses merely technical skill, in fine art, with artistic power. On this account he is compelled to give to subject-matter—that is, the thing or things represented in a picture or work of sculpture—far more weight than the artists themselves would admit that it had. Even a religious-minded man like Michelangelo would have painted figures from Roman and Greek mythology with precisely the same power and success that he attained in the story of Genesis in the Sistine Chapel. He might have refused to undertake it; there his feelings as a good Catholic would have their way, but the work once begun would have been carried out with his full strength. As soon as he began to paint he would have forgotten everything else because of his absorption in the *work of art*: it is that and not religion, nor morality, nor philosophy in the common sense, nor truth to nature except as expressible in art, that the artist cares for while he works. It was so with Michelangelo's contemporary, Raphael: he painted large frescoes in one and the same room, one of them devoted wholly to the mysteries of the Catholic faith, the so-called Disputa; the others to wholly non-religious subjects, viz., the "School of Athens" and the "Poetry" with Apollo presiding over it; and these are his most important works, indistinguishable in merit. Indeed, Michelangelo's own "Dawn" and "Twilight," and the portraits of the Medicean dukes all attached to the famous tombs at San Lorenzo in Florence, have called forth his full strength, and are at least equal to his Risen Christ or his Pieta at Rome. 709.37

**Grimm, Hermann F.**

LIFE OF MICHAEL ANGELO. Bost., Little, Brown & Co., 1896, 2 v., \$6.

Not the most sympathetic nor the most critical of the many lives of Michelangelo, but containing a great deal of research and brought down to date as to the facts. The new edition, dated 1896, in two vols., contains about 40 photographic illustrations taken from the works of the master and generally satisfactory. It will be noticed that 40 pictures devoted to one man's work is a fairly representative showing. 920

**Grosvenor, Edwin O.**

CONSTANTINOPLE. Illus. Bost., Roberts, 1895, 2 v., \$10.

Only in part devoted to the monuments of Constantinople; the treatment of them is not exactly that of the student of art. The monuments, however, are of such extraordinary importance, and are so little known, that even inadequate treatment is valuable to all students. The reader should be warned against accepting the archaeological statements as equally correct; some are very doubtful. 914.861

**Gruyer, F. A.**

LES OEUVRES D'ART DE LA RENAISSANCE ITALIENNE AU TEMPLE DE SAINT-JEAN, BAPTISTÈRE DE FLORENCE. Paris, Loones, 1875, 10 fr.

This very ancient building has received continual additions and adornments, and those of the XV. and XVI. centuries are described in this book. The history of a simple structure, constantly added to by rich and varied works of art, which is the history of so many now splendid buildings of Europe, is extremely suggestive to the student. 700

**Hamerton, Philip G.**

THE INTELLECTUAL LIFE. Bost., Roberts, 75 c. or \$2; paper, 50 c.

Not a treatise on fine art, but valuable because insisting on the relation of the graphic arts to literature and study. The fine arts generally occupy little space in "the intellectual life" of most scholars and students. Most writers on subjects of human intelligence and its labors and pleasures know very little of the fine arts and misunderstand them; for which reason this and other books by men who approach the consideration of such subjects from the side of fine art are very valuable to the student. 825

**THOUGHTS ABOUT ART.** Bost., Roberts, \$2.

This book, which formed originally part of "The Painters' Camp," is worth reading because of its suggestiveness. Thus, some of the various ways in which different painters undertake their work are made clear in the chapters "Painting from Nature" and "Painting from Memoranda." The general relation of art, and especially painting, to the general world of thought and perception is more plainly seen after study of this book, especially in the chapters, "Transcendentalism in Painting" and "Analysis and Synthesis." The general disregard and the common contempt for art among English-speaking people is well explained and its consequences pointed out. 704

**PRESENT STATE OF THE FINE ART OF FRANCE,** with many illustrations. N. Y., Macmillan, \$7.50.

A slight and popular account of the important subject named, but Mr. Hamerton is better informed upon the subject than almost any other writer in English and his lightest dicta are to be accepted as accurate in the essence. One chapter is devoted to impressionism, one to the rustic school, one to the survival of classical sentiment, etc., all with regard to painting; there is also a chapter on sculpture, and one on architecture, which is very inadequate, finally a brief chapter on engraving, including etching. There are twelve full-page prints from etchings by competent artists and about seventy illustrations in the text. 704

**Harford, John S.**

**LIFE OF MICHAEL ANGELO BUONARROTI,** with Poems and Letters, also Memoirs of Savonarola, Raphael, and Vittoria Colonna. Lond., Longmans, 1857, 2 v. Out of print.

Each of the biographies of Michelangelo has its peculiar value, as is shown by the constant references in each work to those that have been issued previously. On the whole the one by Symonds is the most valuable, but there is no one of them that is not well worth possessing. 920

**Harrison, Jane E.**

**INTRODUCTORY STUDIES IN GREEK ART;** with map and illus. N. Y., Macmillan, 1892, \$2.25.

Miss Harrison has made a long-continued study of Greek art, residing in Athens and keeping closely in touch with realities. The attempt in this work is to explain the superiority of Greek art over those of previous and contemporary peoples by what is here called its ideality. It may, perhaps, be pointed out that there is ideality in Egyptian and Syrian art too, and that our authoress is not sufficiently ready to detect and explain this. These essays are, however, extremely suggestive, stimulating, and an excellent guide to the student of the finest sculpture known to men. 913

**MYTHOLOGY AND MONUMENTS OF ANCIENT ATHENS:** a translation of a portion of the "Attica" of Pausanias, by Margaret de G. Verrall, with introductory essay and archaeological commentary. N. Y., Macmillan, 1890, \$4.

Much more than a guide-book to Athens. As the ancient buildings there are of supreme importance in the history of classical architectural structure, this book, with its plans and illustrations, is a valuable aid to any one who would like to study monuments upon the spot but who cannot go to Athens yet. Illustrations from painted vases are used with great skill to explain the larger and more permanent monuments. 913

**Helbig, Wolfgang.**

**GUIDE TO THE PUBLIC COLLECTIONS OF CLASSICAL ANTIQUITIES IN ROME.** Transl. by J. T. Muirhead. Leipzig, Baedeker, 1891, 2 v., 12 marks.

The museums of Rome are so vast, and their collections so varied in character and covering so large a field, that any adequate treatise upon them is valuable even to stay-at-home students. Helbig is an archaeologist of undisputed authority and great reputation, who has given special attention to the antiquities of the city of Rome and its neighborhood. 913

**Helbig, Wolfgang, and Lanciani, Rodolfo.**

**ARTICLE ROMAN ARCHÆOLOGY.** Johnson's Universal Cyclopædia. Ed. 1893-95.

This article is of singular value, for, although it is confined to the city of Rome and its neighborhood, the whole subject of building and fine art for, perhaps, a thousand years is treated in it with great knowledge and critical appreciation.

**James, Henry.**

**FOREIGN PARTS.** Leipsic, Tauchnitz; N. Y., Lemcke & Buechner, 50 c.

Noticeable among the records of travel written by literary men for its insight into the graphic arts. The student of fine art is so generally compelled to say that the literary man does not understand him nor his point of view, that this noteworthy exception is most gratifying. 910

**TRANSATLANTIC SKETCHES.** Bost., Houghton, 1882, \$2.

See what is said with regard to this author's book, "Foreign Parts." A sense of how far it is safe for the non-professional traveller to commit himself is an essential part of intelligent writing on the works of art that he meets with: this sense is possessed by Mr. James in an altogether unusual degree. 910

**Jarves, James Jackson.**

**A GLIMPSE AT THE ART OF JAPAN.** Bost., Houghton, 1876, \$2.50.

Written in haste, at the time when Japanese art had only begun to excite attention in Europe. It is, moreover, the work of a man not gifted with much insight into fine art conditions. The large number of reproductions from Japanese picture-books, and the attempted explanation of their meaning is, however, an aid to students of the subject if they have not more authoritative works at hand; it is interesting to see how Europe and the United States philosophized over the new and not well understood fine art when it first came to their notice. 709.52

**Jewitt, Llewellyn.**

**HALF HOURS AMONG SOME ENGLISH ANTIQUITIES.** Lond., Hardwick & Bogue, 1877, 5s. Out of print.

An excellent simple account of the remains of prehistoric mounds, stone circles, etc., also of the earthenware, weapons, etc., of early times found in England. A good introduction to the subject of archaeology of the northern nations. There are also chapters on church bells, stained glass, encaustic tiles, and other antiquities of the later Middle Ages. 913.42

**Koehler, S. R.**

**AMERICAN ART.** Illustrated by 25 plates executed by the best American etchers and wood-engravers, from paintings selected from public and private collections, with text by S. R. Koehler (Curator of the Print Dept. in Boston Museum of Fine Arts). 1 vol., folio. N. Y., Cassell, \$15. 700

**La Farge, John.**

**AN ARTIST'S LETTERS FROM JAPAN.** Illustrated by the author. N. Y., Century Co., 1897, \$3.

A part at least of the material of this book has appeared in the *Century Magazine*. The book is announced to appear early in 1897. It will be a volume of 250 pages, containing about forty illustrations by the author. The letters will be found to contain much of the most delicate and subtle thought about art that has ever been written even by Mr. La Farge. 709.32

**Lanciani, Rodolfo.**

**ANCIENT ROME IN THE LIGHT OF RECENT DISCOVERIES.** Bost., Houghton, 1889, \$6.

Mr. Lanciani is so profoundly versed in the archaeology of his native city and in Roman archaeology throughout the peninsula, that he writes upon these topics as a final authority; even the popular treatment



of his theme cannot in any way interfere with the thoroughness of the treatises included in it. Roman archaeology is of unique importance to all students of the art of Modern Europe, and yet it has been but little studied and we are only beginning to obtain the power of understanding it in a general sense. These excellent papers are among the most important aids offered to students. 945.6

PAGAN AND CHRISTIAN ROME. Bost., Houghton, 1893, \$6.

See what is said above under Ancient Rome. The present work is in a sense its continuation, and may be recommended with equal confidence. Among the titles of its chapters are: "Christian Churches," "Christian Cemeteries," "Pagan Shrines and Temples," "Pagan Cemeteries;" two very interesting chapters deal with Imperial and Papal Tombs. 945.6

HISTORY OF THE DESTRUCTION OF ANCIENT ROME. Illus. N. Y., Macmillan. Announced without date.

See what is said of this author under his other works. 945.6

Lane, Edward William.

MANNERS AND CUSTOMS OF THE MODERN EGYPTIANS. Illus. Lond., John Murray, 1871, 2 v., 12s.

There is no such handbook as this for the study of a country and people of alien race and religion. In order to understand the Moslem nations a familiarity with this book is, perhaps, essential, and is certainly most useful. The fine arts of any race can only be rightly understood by those who are somewhat familiar with the beliefs, customs, and traditions of that people. 913.32

Laugel, Auguste.

L'OPTIQUE ET LES ARTS. Paris, Baillière, 1869, fr. 2.50.

Mr. Laugel is a writer of philosophical tendencies, who with a rare intelligence has combined political and scientific thought with philosophy. This treatise is a semi-scientific examination of the part played by the eye in the graphic and plastic arts. 701

Lane-Poole, Stanley. See Poole, Stanley Lane.

Lechevallier-Chevignard, Edmond.

LES STYLES FRANÇAIS. (B.E.B.A.) Paris, Quantin, 1892, 5 fr.

An admirable treatise in which the great epochs of art in France are well discriminated, and the works of art of all varieties belonging to one epoch are considered and compared. 700

Lemonnier, Henry.

ÉTUDES D'ART ET D'HISTOIRE DE L'ART FRANÇAIS AU TEMPS DE RICHELIEU ET MAZARIN. Paris, Hachette, 1893, fr. 3.50.

A valuable book dealing with the long period of French art, the works of which are not much studied out of France. It is too much the custom to dismiss this art of the XVII. century as that of the decadence and as lacking in solid value. 700

Lenormant, François.

LA GRANDE-GRÈCE: PAYSAGES ET HISTOIRE. Paris, A. Lévy, 1884, 3 v., 12 fr.

The extreme south of Italy has been very little explored by archaeologists, even since the time of the journey recorded in these volumes in 1879. This journey was only a rapid exploration, which the author no doubt would have followed up had he lived longer. As a rapid passing in review of the architectural and other treasures of the far South, at once an interesting and instructing book. The historical and legendary value of each place receives full attention; thus, forty pages are devoted to all that documentary evidence has to give about the ancient Metapontum before the description of the ruined Temple begins; a description which has to be brief because no excavations or researches have been undertaken on the site. 913.38

Lethaby, W. R.

ARCHITECTURE, MYSTICISM, AND MYTH. Illus. N. Y., Macmillan, 1892. Out of print.

Forms a curious contrast to the straightforward common sense of the author's "Leadwork." To those who believe that symbolism has an important influence over architecture, this work may be recommended. It is the purpose of these notes to insist upon the artist's view of art as distinguished from the moralist's or the religious teacher's view of art; it is hard to believe that the artist has been much swayed in the past or that he is now much swayed by other than artistic and structural considerations. This book is in a sense a body of argument on the other side of this question, and may be taken as such. 720.1

Lübke, Wilhelm.

GESCHICHTE DER DEUTSCHEN KUNST VON DEN FRÜHESTEN ZEITEN BIS ZUR GEGENWART. Stuttgart, Neff, 1894, 22 marks.

A connected history of German art to which on occasion the work of Förster with its many illustrations would serve as adjunct. The book should be translated, for it is one of the author's latest productions. 709

Marshall, Henry Rutgers.

ÆSTHETIC PRINCIPLES. N. Y., Macmillan, 1895, \$1.25.

The attempt of the author of "Pain, Pleasure, and Æsthetics" to explain in a brief and easily grasped form so much of his theory as should be read by students of art. Metaphysical inquiry into the sources of pleasure in art, or in beauty, has but little to do in art-study, but this book is prepared by an architect in active practice and a designer of ability, and demands especial notice on that account. 701

Martha, Jules.

MANUEL D'ARCHÉOLOGIE ÉTRUSQUE ET ROMAINE. (B.E.B.A.) Paris, Quantin, 5 fr.

In this handbook Roman art is treated as in a sense a development of the Etruscan art, much modified by Greek influence. Roman art as we know it, that is the art of the Imperial epoch, has little trace left of its Etruscan origin, but it is not to be doubted that the art of the Republic was almost wholly Italian at least, if not wholly Etruscan in a technical sense. The author is entirely competent and has furnished the student here with a book much more valuable than its small size and simplicity would indicate. 913

L'ART ÉTRUSQUE. Paris, Firmin-Didot & Cie., 1889, 40 fr.

A larger and more elaborate work by the author of the book mentioned above. It contains many illustrations and is the best general book on the subject as yet issued. Compare the book by Dennis. 913

Maskell, Alfred.

RUSSIAN ART AND ART OBJECTS IN RUSSIA. Lond., Chapman & Hall, 1884, 4s. 6d.

Russian decorative art is of two kinds, the traditional adornment, as of the semi-Asiatic people, and the much more sophisticated design which has been partly inspired by Western Europe. Concerning the former of these, consult the work named under Viollet-le-Duc. The naturally designed houses of the people are, in some parts of the vast empire, log-houses, of an improved sort, so to speak, and the design of these is sometimes remarkably effective. As regards the less admirable Russian design, the enamelled metal work, rather common in our shops since 1890, or thereabout, may be cited. It is not without merit as combination of color but is hard, cold, and monotonous. 913

Maspero, G.

ARCHÉOLOGIE ÉGYPTIENNE. (B. E. B. A.) Paris, Quantin, 5 fr. Transl. by Amelia B. Edwards as EGYPTIAN ARCHÆOLOGY. Illus. 4th edition, revised. N. Y., Putnam, 1895, \$2.25.

Puts a very large subject into such form that its main outlines can be easily understood. The present edition is revised to date in accordance with newly discovered facts; new illustrations are added, such as

those of Petrie and Naville, or those setting forth the text more fully. An accurate and attractive work. 913.32

**DAWN OF CIVILIZATION: EGYPT AND CHALDEA.** Illus. N. Y., Appleton, 1894, \$7.50.

Translated by M. L. McClure, a member of the Committee of the Egypt Exploration Fund, and edited by the well-known and universally recognized archaeologist, A. H. Sayce, Professor of Assyriology at Oxford. Something, but not much, has been added by the editor to Maspero's text. To Egypt is devoted nearly three-quarters of the work; for the archaeological study of Egypt is nearly a century old, but that of Chaldaea a thing of yesterday. The history of these ancient nations is inseparable from their fine art, as it is from this that their history is chiefly learned. 913

**THE STRUGGLE OF THE NATIONS: EGYPT, SYRIA, AND ASSYRIA.** N. Y., Appleton, 1896, \$7.50.

In a sense a continuation of the "Dawn of Civilization," taking up the history of Egypt at the 14th Dynasty. 913

**Maxwell, Sir W. Stirling.** See Stirling-Maxwell.

**Michelangelo, Lives of.** See Grimm, H. F.; Harford, J. S.; and Wilson, C. H., Part I.; also Sweetser, M. F., Part II.

**Ménard, René.**

ART ANTIQUE, 1870, 2 fr.

ART DU MOYEN AGE, 1872, 2 fr.

ART MODERNE, 1874, 2 fr.

HISTOIRE ILLUSTRÉE DES BEAUX-ARTS, 1874, 12 fr.

All published Paris, Lib. de l'Echo de la Sorbonne.

By a competent writer recently dead. 700

**Middleton, J. Henry.**

REMAINS OF ANCIENT ROME. Illus. N. Y., Macmillan, 1892, 2 v., \$7.

An enlarged edition of "Ancient Rome in 1885" afterwards called, in a new edition, "Ancient Rome in 1888." This account of the ruins and other remains of the ancient Roman world contained in the city and its neighborhood includes a full description of materials and processes of building anciently in use, and is valuable to a student of architecture. 913.378

**Millet, Frank D.; Low, Will H.; Mitchell, J. A.; Gibson, W. Hamilton; Smith, F. Hopkinson.**

SOME ARTISTS AT THE FAIR. N. Y., Scribner, 1893, \$1.25.

This book is catalogued under the name of Millet, because that artist's paper on "The Decoration of the Exposition" occupies nearly half the book and treats of by far the most important part of the general subject. The decoration by figure painting and to a less degree by figure sculpture was what was most important at Chicago in 1893; this inexpensive little book gives an account of that decoration as good if not quite as full as the expensive subscription-book which deals with so much besides. 700

**Molmenti, P. G.**

LA VIE PRIVÉE À VENISE. Venice, Ongania, 1881, 8 fr. (Italian ed., same publisher, 7 lire.)

Although not a treatise on art this book is valuable to students of the Italian fine art of the Renaissance, and to a lesser degree to the student of Byzantine and other early art. The reproduction of bygone times is extremely intelligent and suggestive; the author gives far more attention to the fine arts' side of life and to the rich costume and the stately and decorative ceremonies which entered deeply into the life of the people and formed a part of the art which we now admire. There are a few excellent illustrations.

The French form of the book is given in preference to the Italian original as far better known. It is translated from the second or third Italian edition. 945.3

**Moody, F. W.**

LECTURES AND LESSONS ON ART: BEING AN INTRODUCTION TO A PRACTICAL AND COMPREHENSIVE SCHEME. 8th edition. Illus. N. Y., Macmillan, 1893, \$1.25.

An extremely valuable treatise on the right principles of learning to draw and the way to begin the study of design. The author seems to be perfectly aware of the impossibility of teaching people to design, but he finds some important general principles which may be laid down as universally true. Like many artists whose attention is given chiefly to painting and drawing, he fails to see the value of such constructional architecture as that of the Gothic style; this comes of the inherited teaching of the Renaissance and succeeding schools. The style of the book is epigrammatic and even fanciful. It is therefore well fitted to fix the attention; but such a style is apt to lead the author to positive decisions admitting of no differences of opinion. Now in art there are no truths so positive as that. 707

**Morris, William.**

HOPES AND FEARS FOR ART. Bost., Roberts, \$1.25.

Mr. Morris had a thorough understanding of the shortcomings of modern art, and especially of the arts of decoration, architecture being the chief. He saw very clearly the ruin of architecture by the conscious, academic, unnatural method of study of modern times and by the commercial spirit which controls it. He saw also the way in which the arts of the far East have been and are being destroyed by the interference of European commercial methods. The complete disappearance, owing to such causes as these, of the ancient, traditional, and popular art of Europe is one important cause, no doubt, of this author's turning to aggressive socialism during his later years. 704

**Morse, Edward S.**

JAPANESE HOMES AND THEIR SURROUNDINGS. Illus. N. Y., Harper, \$3.

Valuable because showing how primitive are the plans of houses and how simple is the life of the Japanese, who are the most artistical people of our time. It is well to observe how easily good taste and delicate designing can be separated from large outlay.

The Japanese domestic life is so extremely simple; the outfit of furniture in a dwelling is so very small, and the building itself is of so light and temporary a character that that which is characteristic of the decorative art of Europe is absent. The Japanese man of wealth does not sit in a large room surrounded by sculpture, paintings, cabinets full of choice and costly objects of art seen through glass, and larger pieces of bronze and porcelain standing on every side. The room is generally bare of adornment, and decorated only by extreme neatness and precision of workmanship together with some very delicate choice shown in the wood employed, and the single roll-picture (kake-mono) with a bronze vase in front of it, which vase holds generally a branch of a blossoming plant, or two or three flower-stands carefully arranged. The lavish decoration bestowed upon minute bronze disks, the handles of knives and swords, small lacquered boxes carried in the girdle, and little cases for smokers is not rightly understood until the absence of such decoration from large surfaces is perceived. Mr. Morse's book is a thorough study of that strange manifestation of Japanese life of which we have just spoken, although it is probable that the book deals too exclusively with the homes of the middle class and there may be additional truths to be learned concerning the interiors of homes of persons of the highest rank and station. 722.1

**Müntz, Eugène.**

LA RENAISSANCE EN ITALIE ET EN FRANCE À L'ÉPOQUE DE CHARLES VIII. Illus. Paris, Didot, 1885, 30 fr.

This valuable book is to be studied in connection with those by De Laborde and Mrs. Partison for the history of art in France. For art in Italy Müntz's own works are the best, except those works on special branches and those monographs which hardly come within the scope of this bibliography. Compare, however, the different works on architecture in Part III.; some of these contain the record of so much of the Renaissance as had to do with building. 709

HISTOIRE DE L'ART PENDANT LA RENAISSANCE. Vol. I., Italie: Les Primitifs, 30 fr.—Vol. II., Italie: L'Age d'Or, 35 fr.—Vol. III., Italie: La Fin de la Renaissance, 35 fr. Paris, Hachette & Cie., 1895.

These large volumes, elaborately illustrated, will be found too expensive for many libraries, but are of singular importance to all who would make a serious study of the fine arts in general or of modern painting, sculpture, and decoration. Learning and a true sense of the meaning of fine art have been combined in this work in a very unusual way. The Renaissance in art is wholly of Italian origin, however much it may have been modified when in later years it began to influence other nations. 709

LES PRÉCURSEURS DE LA RENAISSANCE. Paris, Librairie de l'Art, 1882, 25 fr.

A valuable study of the influences which were at work in Italy during the XIV. century and the early years of the XV., all tending toward that strange and brilliant development of fine art which marks the early years of the Renaissance. Those who study this author's large work in three volumes, named above, may, perhaps, dispense with this one, although this is a valuable study in itself. 709

FLORENCE ET TOSCANE. Paris, Hachette, 40 fr.

A more familiar treatise on the noticeable works of art of this singularly artistic region of Italy. 700

#### Murray, A. S.

Article ARCHÆOLOGY, the Classical part, beginning p. 343, Encyclopædia Britannica, 9th ed.

Although much advance has been made in archæology since this volume was published (1878), this treatise may be used with advantage by those who have not access to the same author's book next named.

HANDBOOK OF GREEK ARCHÆOLOGY; VASES, BRONZES, GEMS, SCULPTURE, TERRA-COTTA, MURAL PAINTINGS, ARCHITECTURE, ETC. With numerous illustrations. Lond., John Murray, 18s. N. Y., Scribner, \$6.

By a very competent archæologist; devotes much space to the painted and other pottery vases of the Greeks; of course, a very important branch of archæology. Sculpture in marble and bronze and on a larger scale is also discussed with some fulness. Architecture receives very brief treatment. 913.38

#### Norton, Charles Eliot.

NOTES OF TRAVEL AND STUDY IN ITALY. Bost., Houghton, 1896, \$1.25.

Of unique value because of its delicate appreciation of the value of fine art. A part of the book is devoted to an account of the building of Orvieto cathedral in the XIV. century; the way of proceeding, so different from the modern way in similar cases, is well worth careful consideration by all students. 914.5

#### Owen, A. C.

ART SCHOOLS OF MEDIAEVAL CHRISTENDOM. Edited by J. Ruskin. Lond., Mozley & Smith, 1876. Out of print.

Miss Owen's book is a useful introduction to the study of mediæval sculpture and XV. century painting together with their related arts. The tone of criticism is, however, that suggested by a study of Mr. Ruskin's works. 709

#### Paléologue, Maurice.

L'ART CHINOIS. (B.E.B.A.) Paris, Quantin, 5 fr.

Divided into Bronzes; Architecture; Carved Stone; Carved Wood and Ivory; Work in Hard Stones—that is, jade, rock crystals, and the like; Ceramics, Glass, Enamels, Paintings, Lacquer. The author has been much in China, but probably the greater part of his study of the works of Chinese art has been in the splendid private collections of Paris and its neighborhood. He has been successful in insisting upon the truly lofty and worthy character of the fine art which has seemed to so many Western people only trivial. 709

#### Palgrave, Francis Turner.

ESSAYS ON ART. Lond., Macmillan, 1866, 6s. Out of print.

Should be read in connection with Mr. Rossetti's book named below. Mr. Palgrave is the well-known compiler of the "Golden Treasury," a scholar and literary man who gave much thought to art during the years previous to the publication of this book. 704

#### Paravicini, T. V.

LE ARTI DEL DISEGNO IN ITALIA: Parte Terza, L'Evo Moderno. Milan, Vallardi, 30 lire.

This volume is the third of a series (see under Selvatico and also Selvatico and Chirtani). The three works together give the history of art in Italy from the earliest times to the middle of the XVIII. century. The treatment is entirely popular and the arrangement of the material is not the best conceivable. It is, however, of the highest value to students to see an important national art as far as they may with the eyes of the nation that called it forth. In the absence of more critical works in Italian, except for certain limited epochs, this book is useful. 709

#### Pater, Walter.

GREEK STUDIES: Essays prepared for the press by Chas. L. Shadwell. N. Y., Macmillan, 1895, \$1.75.

About half this volume is devoted expressly to the fine art of the Greeks; much of the remainder bears closely upon it. What is said of Greek sculpture and Greek feeling for art is very suggestive and inspiring. No man not himself an artist has felt more accurately, and as it seems instinctively, what the artist's conception is. 913.38

#### Pattison, Mrs. Mark.

THE RENAISSANCE OF ART IN FRANCE. Lond., C. Kegan Paul & Co., 1879, 2 v. Out of print.

A popular account of one of the most extraordinary passages in the history of fine art. Compare what is said of the book of De Laborde. The sense of decorative art, as in architecture, is very strong in this book, and if painting and sculpture are not wholly understood in their true artistic sense, the book is scarcely less valuable as a body of information. 709

#### Pératé, André.

L'ARCHÉOLOGIE CHRÉTIENNE. (B. E. B. A.) Paris, Quantin, 1892, 5 fr.

Christian archæology in the sense of the study of its iconography and its artistic remains is rapidly attaining the position which had been gained before by the study of classical art. It is now almost a science, and only strong differences of creed among the modern students prevent it from being a science in the strict sense. This little book affords an admirable introduction to the study of the subject. It is one of the best of the excellent series to which it belongs. 913

#### Perrot, Georges, et Chipiez, Charles.

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: ÉGYPTÉ. Paris, Hachette, 1882, 30 fr. Transl. by Walter Armstrong as HISTORY OF ART IN ANCIENT EGYPT. Lond., Chapman & Hall, 30s.

The first volume of the extensive work on ancient art, which Mr. Perrot, who is a member of the Institute, and Mr. Chipiez, who is an architect and a descriptive artist of great skill, are engaged in producing. The volumes form separate books, and these books have been translated into English and published, generally, if not always, in two volumes to each one of the French original. In accordance with the custom established in this catalogue the original work is named and described. The serious defects which have been alluded to elsewhere (see note at the beginning of the work) as existing in many, and even most, translations, are especially noticeable in some of these volumes. On the other hand those volumes (see separate notices) which have been translated by Walter Armstrong have been well done. In all such cases it is altogether better to possess and use the original. Librarians might do well to encourage those who use their libraries to make some effort toward understanding the original in the certainty which they may feel that four translations out of five are inadequate and, perhaps, two out of five are absurd.

This work on Egypt is the most complete embodiment we have, in a book of moderate size, of what was known at the time of its publication about Egyptian art. 709.3

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: CHALDÉE ET ASSYRIE. Paris, Hachette, 1884, 30 fr. Transl. by Walter Armstrong as HISTORY OF ANCIENT ART IN CHALDÆA AND ASSYRIA. Lond., Chapman & Hall, 42s.

The second book by these authors of the series spoken of above under the work on Egypt. It contains much more that is original than the Egypt, because the subject is much more novel in archaeological study; and indeed the writer knows of no work, large or small, which gives what is contained in this one. The treatise on Assyrian architecture is a great addition to our knowledge. 709

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: PHÉNICIE ET CYPRE. Paris, Hachette, 1885, 30 fr. Transl. by Walter Armstrong as HISTORY OF ANCIENT ART IN PHENICIA AND ITS DEPENDENCIES. Lond., Chapman & Hall, 42s.

The third book of the series described above. The subject is so much less interesting than those of the first two books that comparison is unfair. In proportion it is equally valuable. 709

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: JUDÉE, SARDAIGNE, SYRIE ET CAPPADOCE. Paris, Hachette, 1887, 30 fr. Transl. as HISTORY OF ANCIENT ART IN SARDINIA, JUDÆA, SYRIA, AND ASIA MINOR. Lond., Chapman & Hall, 36s.

The fourth book of the series described above. That which will especially excite interest is the long study of the ancient architectural Jerusalem, with the brilliant and suggestive restorations by Mr. Chipiez. The almost unknown antiquities of Sardinia, and the mysterious and disputed work of the people who are called Hittites in English, are also considered. 709

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: PHRYGIE; LYDIE ET CARIE; LYCIE; PERSE. Paris, Hachette, 1890, 30 fr. Transl. as HISTORY OF ANCIENT ART IN PHRYGIA; LYDIA AND CARIA—LYCIA. Lond., Chapman & Hall, 15s.

The study of ancient Persian art has been followed up by French archaeologists with a great deal of zeal and intelligence; the result of their work is well presented here. Mr. Chipiez has furnished most suggestive plates of proposed restoration and the views of existing monuments in their present condition are admirable. Each of the other chapters contains much of special interest, the wonderful Lycian monuments being, perhaps, those which will appeal to the greatest number of readers.

The general badness of the translation alluded to in the remarks on the volume for Egypt is especially noticeable in the case of the present work. There are many cases in which the translator states exactly the reverse of what the original gives, and very many in which the sense of the original is modified in a ruinous way. 709

HISTOIRE DE L'ART DANS L'ANTIQUITÉ: LA GRÈCE PRIMITIVE; L'ART MYCÉNIEN. Paris, Hachette, 1894, 30 fr.

The study of the primitive and in a sense historic art which has been found in Greece, but is only in a limited sense Greek, is so recent that no other book can be named which is wholly devoted to it. The phrase Mycænan art is generally used for the portable objects in pottery and metal which have excited so much interest, but the present work includes also an elaborate study of the prehistoric architecture of Greece with elaborate studies of restoration by Mr. Chipiez. 709

### Petrie, W. M. Flinders.

TEN YEARS DIGGING IN EGYPT, 1881-1891; with map and 116 illustrations. Lond., Religious Tract Soc., 1892, 6s.

Besides its value as a partial account of ancient Egyptian Art, this book gives a curious insight into

the experiences of an explorer of ancient sites, who has himself added much to our knowledge of remote antiquity. 913.32

### Poole, Stanley Lane.

ART OF THE SARACENS IN EGYPT. Illus. Lond., Chapman & Hall, 1886, 4s.

Most works on the arts of peoples not of European traditions are extremely superficial, containing only hasty impressions as of one newly struck by the novelty of an art which he has begun to examine. This book is that of a man who has studied his subject well and gives the reader what small part of his abundant knowledge the pages allowed him will contain. Other books exist which contain many large and faithful illustrations, but it is difficult to name one of this class the text of which is so thorough. Compare, however, for Mohammedan art, the two books by A. Gayet. 709

CAIRO: SKETCHES OF ITS HISTORY, MONUMENTS, AND SOCIAL LIFE. Lond., J. S. Virtue, 1892, 12s. 6d.

A study of a city and its neighborhood, if put into such form that hasty travellers may be persuaded to buy it as a guide-book, will not often be found a work of much thoroughness. The present author's profound mastery of his subject has enabled him, however, to make of this book an excellent introduction to the study of Mohammedan art in Egypt as well as of the external aspect of the country and the manners of the people. 960

### Portfolio, The.

During 1894 and '95 there appeared twelve separate books in each year, each book treating a different subject. (75 cents each). In 1896 the number of volumes was reduced to six for the year, at \$1.25 each. These monographs are not all artistic in subject, and some may be called only in a limited sense artistic. The most important are mentioned separately in this list, as there is no better art writing in English to-day than some of them contain; while many are valuable as affording information not elsewhere accessible. The publishers are Seeley & Co., London; the Macmillan Co., New York. 705

### Proust, Antonin.

L'ART FRANÇAIS. Publication officielle de la Commission des Beaux-Arts. Paris, Baschet, 1890, 60 fr.

A book of 180 quarto pages, divided into ten separate chapters by different writers; thus André Michel writes on landscape, Louis Gonse on architecture. There is also a general introduction by Paul Mantz. By way of illustration there are fifty admirable photogravures besides etchings and wood-cuts. There is perhaps no single book from which so much can be learned concerning the French art of the present century. 700

### Ramsay, William, and Lanciani, Rodolfo.

MANUAL OF ROMAN ANTIQUITIES, revised and partly rewritten by Rodolfo Lanciani. N. Y., Scribner, 1895, \$3.

Mr. Lanciani is intimately connected with the government and municipal care of the antiquities of the city of Rome and of Italy in general. All that he has added to this book is very valuable and contains the latest knowledge. The original work by Mr. Ramsay has less to do with fine art; it was good in its time, and what is left of it in this edition may be assumed to have been proved trustworthy. See Helbig and Lanciani. 913

### Reinach, Salomon.

ANTIQUITÉS NATIONALES: DESCRIPTION RAISONNÉE DU MUSÉE DE SAINT-GERMAIN-EN-LAYE. BRONZES FIGURÉS DE LA GAULE ROMAINE. Avec 4 héliogravures et 600 dessins par J. Devillard et S. Reinach. Paris, Didot, 1895, 10 fr.

The Museum of St. Germain is devoted to the earlier antiquities of France, Roman, Gallo-Roman and early mediæval as well as prehistoric. The author of this book is an archaeologist of established reputation. 913

**Rosenberg, Adolph.**

GESCHICHTE DER MODERNEN KUNST. Leipzig, Fr. Wilh. Grunow, 1889, 3 v., 42 marks.

Volume I. is devoted to the history of French art from 1789 to the date of publication, 1884; the other two volumes to German art from 1795 to the date of publication, 1889. There is promised a fourth volume which is to deal with the art of Austria-Hungary, Switzerland, the Netherlands, the Scandinavian countries, England, Italy, Spain, and Russia.

There are no illustrations; the book is in octavo form, handsomely printed, a serious effort at a complete history of the fine arts of a whole century, sculpture and architecture receiving as much attention, proportionately, as the more popular and more easily described art of painting, while it does not appear that a proportionate amount of attention has been given to engraving and other arts considered less dignified. This would be a good book for some American house to publish in English with abundant photographic illustrations. 709

**Rossetti, William Michael.**

FINE ART: CHIEFLY CONTEMPORARY; Notices reprinted with revisions.

This book, dated 1867 (now out of print), gives an interesting account of British and foreign art as it appeared to able and instructed Englishmen at that time. The author is the brother of the painter and poet, Dante Gabriel Rossetti, and, though not an artist himself, has lived with artists and has thought deeply on the subject of art. In 1867 he was about thirty-eight years old, and his opinions were matured. He had been a member of the famous Pre-Raphaelite Brotherhood eighteen years before the appearance of this book. One of his essays is a review of Mr. Palgrave's book, which see. 704

**Ruskin, John.**

LECTURES ON ARCHITECTURE AND PAINTING.

With 15 illustrations drawn by the author. Lond., Geo. Allen, 7s. 6d. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$2.75.

The first and the second lectures are a plea for Gothic architecture and the revival of that style in modern times. The theory, insisted on in "Stones of Venice" (see Part II.), appears here again; namely, that the sculptured ornament of a building is its greatest and only important feature, artistically considered. The third lecture is on Turner, the landscape painter, the artist to whose art the greater part of "Modern Painters" (see Part II.) is devoted. The fourth lecture is on the subject of Pre-Raphaelitism. 704

THE TWO PATHS: Lectures on applications of art to decoration and manufacture. Lond., Geo. Allen, 5s. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$1.50.

First published in 1859. The first edition contains two very beautiful prints engraved after drawings by the author. 704

LECTURES ON ART. Delivered at Oxford, 1870. Lond., Geo. Allen, 5s. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$1.50. 704

**Sayce, A. H.**

Article BABYLONIA, Encyclopædia Britannica, 9th ed.

Although much has been learned since this article was written, it is still very valuable.

**Schliemann. See Schuchhardt, C.****Schreiber, Gustav Theodor.**

ATLAS OF CLASSICAL ANTIQUITIES. Edited by Prof. W. C. F. Anderson; with preface by Prof. Percy Gardner. N. Y., Macmillan, 1895, \$6.50.

An oblong folio containing a very great number of outline or little elaborated figures in a hundred plates. In the original German form this book was of singular value; the present edition has the text wholly reworked and enlarged by excellent English archaeologists. 912

**Schuchhardt, C.**

SCHLIE-MANN'S EXCAVATIONS: an archæological and historical study. Illus. N. Y., Macmillan, 1891, \$4.

A compact and intelligible account of Dr. Schliemann's excavations at the supposed site of Troy at Tiryns and at Mycenæ, as well as at some less important sites. It is to be observed that not Dr. Schliemann's theories alone, but the matured opinions of many scholars, are utilized in this book. The introduction by Dr. Leaf points out in a suggestive manner the varied and numerous unanswered questions which Schliemann's discoveries have raised. 913.38

**Schultz, Alwin.**

KUNSTGESCHICHTE. Berlin, G. Grote, 1895-6.

To be published in about 30 parts, at 2 marks each.

Of this work the present writer has seen only three parts. It promises to be somewhat novel in its point of view and treatment of subjects; the illustrations, which are to be very numerous, are likely to be drawn to a great extent from unfamiliar sources. The German is simple and not hard to understand. 709

**Seeley, J. R.**

LECTURES AND ESSAYS. Lond., Macmillan, 1870, 10s. 6d. Out of print.

See the Essay on Elementary Principles in Art; a very suggestive and a very instructive paper, teaching how art should be studied. The author pretends to no peculiar knowledge of artists and their ways, but has, by clear reasoning, reached very truly artistic conclusions. 825

**Selvatico, Pietro.**

LE ARTI DEL DISEGNO IN ITALIA. Parte Prima: L'Arte Antica. Milan, Vallardi, 1879, 20 lire.

This volume is the first of a series (see under Selvatico and Chirtani and also Paravicini). 709

**Selvatico, P., and Chirtani, L.**

LE ARTI DEL DISEGNO IN ITALIA. Parte Seconda: Medio Evo. Milan, Vallardi, 30 lire.

This volume is the second of a series (see under Selvatico and also Paravicini). 709

**Seymour, Thomas D.**

HOMERIC ANTIQUITIES. Illus. N. Y., Macmillan. Announced without date.

Prof. Seymour is connected with Yale University, and is Chairman of the Managing Committee of the American School of Classical Studies at Athens. 913.38

**Smith, Major R. Murdoch.**

PERSIAN ART. Lond., Chapman & Hall, 2s.

One of the South Kensington guide-books; a little volume of only 60 pages. It contains a few very good illustrations and introduces the reader to the subject. 700

**Stendhal, De, (Henri Beyle.)**

PROMENADES DANS ROME. Paris, Delaunay, 1829, 2 v. Out of print.

The few works of this early epoch which are marked by a true insight into fine art are well worth reading even in our time of greater critical knowledge. They suggest at least the questions which were then seen to exist, and which can never be answered finally or to every one's satisfaction. It is always well to begin again at the day of first inquiry to see whether our recent studies have yet answered all that is required of them. 945.6

**Stirling-Maxwell, Sir William.**

ANNALS OF THE ARTISTS OF SPAIN. Illus. Lond., John C. Nimmo, 1891, 4 v., 84s.

With Cloister Life of the Emperor Charles V., and Miscellaneous Essays and Addresses; in all 6 v., N. Y., Scribner, \$45.

Spanish art is very little known in Europe; this is the only English book, at all adequate, devoted to the

subject. The first edition was published in 1848, and the first edition of Velasquez and his Works by the same author was published in 1855; the present work is an enlarged edition containing both works much revised and with many parts rewritten. A very interesting book to read as well as very valuable for reference. 700

**Story, William Wetmore.**

ROBA DI ROMA. New ed. Bost., Houghton, 2 v., \$2.50.

This book, of which the title signifies Roman things, or Roman goods, is only in part devoted to artistic matters. It is capable, however, of giving a very strong and intimate feeling of the beauty of the ancient city as it was before its recent regrettable transformation, and also of the ruins themselves, which of late years have been made more accessible and have been more thoroughly studied than ever before. The Italian sense of the meaning of Italian art, the importance of which has been insisted on in other places (see Selvatico and Cavallucci) is also to be found in this book, and it is not to be forgotten that it is the work of a sculptor of ability and long experience. 945.6

CASTLE ST. ANGELO AND THE EVIL EYE, being additional chapters to Roba di Roma. Lond., Chapman & Hall, 1877, 10s. 6d.

Five additional chapters which might with perfect propriety be bound in with the work entitled "Roba di Roma." The Castle is the mausoleum of the Emperor Hadrian, built by him to receive the urns of his successors, together with his own, as the great mausoleum of Augustus was considered to be fully occupied. During the Middle Ages its immense solid mass of masonry made it valuable as a fortress, and it was built upon with two or three stories of small rooms, which served as a refuge for the Pope in times of danger. The record of this building, which fills 150 pages of the present volume, is an interesting piece of architectural history. 945.6

CONVERSATIONS IN A STUDIO. Bost., Houghton, 1894, 2 v., \$2.50.

These conversations deal with literature and sociology and many topics, but also with the fine arts as they are looked at by an artist. Compare what is said about Hamerton's Intellectual Life. In like manner the book before us is worthy of study for the treatment of the fine arts as forming a part of the whole world of thought, a treatment which it is almost impossible to get except from an artist who is also a man of cultivation. 704

EXCURSIONS IN ART AND LETTERS. Bost., Houghton, 1891, \$1.25.

Mr. Story was an accomplished sculptor and a practised and graceful writer—a rare combination. Three of the five papers in this volume are of use to the student of art. The paper on Michelangelo contains excellent criticism, and that on Phidias is full of suggestive analysis of the art of sculpture. 812

**Sturgis, Russell.**

Article FINE ARTS, Johnson's Universal Cyclopædia, ed. of 1893-5.

Article REALISM IN FINE ART, Johnson's Universal Cyclopædia. See also in the same work, Articles "Painting," "Sculpture," and others on special topics. In Parts II., III., IV. of this list.

JAPANESE ART, Johnson's Universal Cyclopædia, ed. of 1893-5.

**Symonds, John Addington.**

RENAISSANCE IN ITALY. N. Y., Holt, 7 v., \$14. SHORT HISTORY OF THE RENAISSANCE IN ITALY, selected by Alfred Pearson. N. Y., Scribner, \$3.75.

Without showing any profound sense of the inner spirit of fine art, this work is a valuable history of that side of the Renaissance which showed itself in painting and sculpture. The treatment of architecture is brief and unsatisfactory. However inadequate, this remains the best history in English of the artistic renaissance in Italy; its value is increased for the general student by the treatment of fine art as one of the many manifestations of the Renaissance. 945

LIFE OF MICHELANGELO BUONAROTTI. Illus. Lond., John C. Nimmo, 1893, 2 v., 21s. N. Y., Scribner, \$7.50.

The latest of the many lives of this great artist, and probably the best, containing what seems most necessary in the other books on the man and his time and much additional information. There are valuable plates. 920

Taine, Hippolyte Adolphe. LA PHILOSOPHIE DE L'ART; LA PHIL. DE L'ART EN ITALIE; LA PHIL. DE L'ART DANS LES PAYS BAS; L'IDÉAL DANS L'ART; AND OTHER ESSAYS. Transl. by John Durand as

LECTURES ON ART. 1st Series: THE PHILOSOPHY OF ART; THE IDEAL IN ART. N. Y., Holt, \$2.50. 2d Series: THE PHILOSOPHY OF ART IN ITALY, THE NETHERLANDS, AND GREECE. N. Y., Holt, \$2.50.

These books have attracted much attention because of the literary reputation of their author, and because of the simplicity of his theories and the ease with which they can be grasped and remembered. The difficulty with such criticism is that any simple theory about a work of art, its nature, its relation to other works of art, and its place in the general world of art, is generally a false, or at least an inadequate theory. If a reader is thoroughly familiar with any group of works of fine art, or any epoch or style of art, he will find Mr. Taine's criticism of the works or the epoch in question very feeble indeed. It is clear in such a case that the soul of a work of art and its real nature as its author conceived it, and as his compeers understand it, are misunderstood by this writer. 701

**Tarbell, F. B.**

HISTORY OF GREEK ART. With introductory chapter on Art in Egypt and Mesopotamia. Illus. Meadville, Pa., Flood & Vincent, \$1. 709

**Tsountas, Crestos.**

THE MYCENÆAN AGE. Transl. from the Greek, edited and enlarged by Prof. J. Irving Manatt and Dr. Barker Newhall. With about 100 illustrations. Bost., Houghton. Announced for early in 1897, \$6.

Dr. Tsountas's original work is a recognized authority. In its English dress it will be as complete a treatise as is now possible on that strange type of early art which, while its chief remains have been found in Greece, is not Greek in the usual sense—not even Greek of an archaic period. It appears that the book will contain restorations of the ancient houses whose remains have been discovered and their elaborate colored decoration. 913.38

**Vasari, Georgio.**

LE VITE DE PIU ECCELLENTI PITTORI, SCULTORI ED ARCHITETTORI. Transl. by Mrs. Jonathan Foster as LIVES OF THE MOST EMINENT PAINTERS, SCULPTORS, AND ARCHITECTS, with Notes and Illustrations, etc. (Bohn.) N. Y., Macmillan, 6 v., \$1 each.

These biographies by Vasari are the groundwork of our knowledge of the great Italian artists of the XV. and XVI. centuries. Their extraordinary fame as compared with the popular appreciation of Spanish, Flemish, or Dutch artists is in great part due to this book. It is extremely interesting, full of anecdote and picturesque narrative, and gives brilliant pictures of life in Italy during the epoch. The author's statements of fact have often been found erroneous, and are frequently corrected in the notes to this translation. This translation is excellent, as is sufficiently proved by its adoption for the important work of Blashfield and Hopkins. (See next following item.) 927

LIVES OF THE PAINTERS; edited and annotated by E. H. and E. W. Blashfield and A. A. Hopkins, with 48 photogravure reproductions of masterpieces of Italian painting and sculpture. N. Y., Scribner, 1897, 4 v., \$15.

Sixty of the more important lives in the Vasari col-

lection, taken from Mrs. Foster's translation (see the previous title), and accompanied by very full notes, both historical and critical. A careful examination has satisfied the writer that no more important contribution to art history has been offered for many years. The thoroughness of the research into the documents and the clearness of the elucidation of the difficult historical and biographical points are only equalled by the intelligence with which the difficult questions are designed and selected for attention. The art criticism is of an unusually high quality; such a body of criticism as is given here forms a very important adjunct to all books of biography, including the important biographical dictionaries, which are apt to fail in this respect. 927

**Viollet-le-Duc, E. E.**

L'ART RUSSE, SES ORIGINES, SES ÉLÉMENTS CONSTITUTIFS, SON APOGÉE, SON AVENIR. Paris. Morel & Cie., 1877. 25 fr.

For Russian art, compare also book cited under Maskell. The work now under consideration is an attempt at a very thorough and critical analysis of this art, peculiar attention being given to those processes of building which effect a decorative result, especially the strange and effective cupolas which take their typical construction from the Byzantine art of the VI. century. That art found a development among the Moslems and another among the Greek Christians of the North, and these two evolutions of the Byzantine type show singular resemblances and most interesting divergences. 709

**Waldstein, Charles.**

THE STUDY OF ART IN UNIVERSITIES. N. Y., Harper, 1895. \$1.25.

A lecture concerning the teaching of art as a subject of general knowledge; that is to say, of the theory, history, and criticism of art. A theory broached by the author, that artists should strive for university education in the ordinary sense, is certainly the reverse of the truth; the contrary proposition, that artists should begin the specialized study of their art very early, could be maintained. See *Nation*, Nov. 28, 1895, p. 388. 704

THE WORK OF JOHN RUSKIN: ITS INFLUENCE UPON MODERN THOUGHT AND LIFE. N. Y., Harper, 1893. \$1.

The writings of Mr. Ruskin on the fine arts are spoken of under his name. The present book in its first chapter, Ruskin as a Writer on Art, gives, perhaps, the best criticism of the subject that exists. Compare the book cited under Cook. 704

**Waring, John Burley.**

STONE MONUMENTS, TUMULI, AND ORNAMENTS OF REMOTE AGES, WITH REMARKS ON THE EARLY ARCHITECTURE OF IRELAND AND SCOTLAND. Lond., John B. Day, 1870. Out of print.

Contains a great number of trustworthy drawings and a useful text. Perhaps the best book for the study of prehistoric and undated buildings. 913

**Watts, Theodore.**

Article "POETRY," *Encyclopædia Britannica*, 9th ed.

Should be read for the comparison of different Fine Arts, as poetry with painting and sculpture, and for the remarks upon thoughts expressible in painting and sculpture though not in words.

**White, John Williams.**

GREEK PRIVATE LIFE. Illus. N. Y., Macmillan. Announced without date.

The author was Chairman of the Managing Committee of the American School of Classical Studies at Athens, and is Professor of Greek in Harvard University. 913.38

**Wilson, Charles Heath.**

LIFE AND WORKS OF MICHAEL ANGELO BUONAROTTI. 2d ed. Lond., John Murray, 1881, 15s.

Mr. Wilson had the rare good fortune to gain access to the scaffolding erected close under the vault of the

Sistine Chapel; he thence analyzed the processes used by Michelangelo in the frescoes there, which constitute, perhaps, the most important monument of the painter's art in Europe. This would be a useful life of the artist even without the valuable facts alluded to above. 920

**GLOSSARIES AND DICTIONARIES.**

(See Note at Head of Part I.)

**Adeline, Jules.**

LEXIQUE DES TERMES D'ART. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. as ART DICTIONARY. Authorized and enl. ed. N. Y., Appleton, 1891, \$2.25.

So small a book can only give a few of the terms used in art; moreover, the translation of a dictionary is peculiarly difficult, because of the rearrangement necessary. Some terms are used in very different senses in France and in America, as *Verandah*; and these differences are not always marked in this translation. 703

**Bryan, Michael.**

DICTIONARY OF PAINTERS AND ENGRAVERS. New edition, edited by R. E. Graves. N. Y., Macmillan, 1886, 2 v., \$22.50.

This book, in two large volumes, is more costly than most of the books in this list, but it is the smallest one in English that can be recommended. There are strange omissions from it, but on the whole it is trustworthy. Of course, one does not look to such a book for very critical appreciation of works of art. 750

**Clement, Clara Erskine, and Hutton, Laurence.**

ARTISTS OF THE NINETEENTH CENTURY AND THEIR WORKS. Bost., Houghton, \$3.

A useful book, revised in the latest edition to 1884, and giving brief biographies of artists, with mention of their works. Its space is used up by a great many vague and insignificant critical notices: the preface says that the "average opinion" has been sought for, but it is clear that that can never be found. Ten or twenty lines of "an average opinion" on any artist are absolutely useless. If one man had written all the notices it would at least be possible to get a comparative notion, but, as it is, neither positive nor comparative information is given. 927

**Harper's Dictionary of Classical Literature and Antiquities.**

Edited by Harry Thurston Peck, M.A., Ph.D., Professor of the Latin Language and Literature in Columbia University, New York. With the co-operation of many Special Contributors; with nearly 1500 Illustrations, Maps, and Diagrams. N. Y., Harper, \$6.

This book, which is announced as published at the close of November, 1896, contains biography, geography, Greek and Roman Antiquities, etc., and will, necessarily, be very brief in its treatment of all these subjects. It may be expected to be trustworthy and useful. The list of Special Contributors is excellent.

**James, Ralph N.**

PAINTERS AND THEIR WORKS: a Dictionary of Great Artists who are not now alive; giving their names, lives, and the prices paid for their works at auctions. Lond., L. Upcott Gill, small 8vo, 612 p. N. Y., Scribner, 1896, 3 v., \$15.

Announced to be in three volumes. This is a perhaps needed addition to the too small number of such books in English. It must be observed that it does not replace books like Bryan, because excluding Hollar, Pierre Drevet, and Gérard Edelinck; nor books like Seubert, because excluding sculptors, engravers, architects, and living artists. It is hard to explain the omission of Couture, Diaz, and Galland. On the other hand, some artists little known in England are treated fully and in an open-minded way. 750



**Müller, H. A.**

BIOGRAPHISCHES KÜNSTLER-LEXIKON DER GEGENWART Leipzig Bibliogr. Institut. 1882, 6 marks.

A small book containing the lives of painters of our own time, marked by a very just tone of criticism. It is very desirable that it should be translated into English. 750

**Seubert, Adolph.**

ALLGEMEINES KÜNSTLER-LEXIKON, ODER LEBEN UND WERKE DER BERÜHMTESTEN BILDERN DER KÜNSTLER. Frankfurt a/M., Rütten R. Loening, 1882, 3 v., 20 marks.

Probably the most valuable dictionary of artists which exists, as the work of Nagler is full of errors and antiquated as well as rare and costly, while the great work which is to supersede it comes out very slowly. Seubert should be translated into English with some modifications. 750

**Seyffert, Oskar.**

DICTIONARY OF CLASSICAL ANTIQUITIES. MY-

THOLOGY. RELIGION. LITERATURE, AND ART. From the German. Revised and edited with additions by Henry Nettleship, M.A. and J. E. Sandys. Illus. N. Y., Macmillan, \$3.

A smaller and less expensive book than the one catalogued under Smith. 913

**Smith, Sir William, Wayte, William, and Marindin, G. E.**

DICTIONARY OF GREEK AND ROMAN ANTIQUITIES. 3d ed. Lond., John Murray, 1891. 2 v., 63s.

Practically the only book of the kind accessible to students, and in spite of errors, omissions, and inexcusable misinterpretations, it can be used with general confidence. That is to say, the proportion of error to sound and intelligent explanation is very small. The ideal dictionary of classical antiquities seems to be difficult to obtain: even the great French work now slowly coming out in parts will be extremely difficult to consult, as it is divided into comparatively few long essays, and has no minutely divided alphabetical system. 913

PART II.

PAINTING AND SCULPTURE.

PRELIMINARY NOTE ON PAINTING.

Most writing about the art of painting has been by persons not very conversant with the actual practice of the art. This is true of all the fine arts; but it is especially true of painting because this art is more popular than others, and also because persons who expect to find literary, narrative, moral, or religious sentiment in fine art are naturally led to look for it most in painting. The student should be on his guard against the discussion of this art as if it were closely akin to writing in prose or verse. Painting has its own language and its own set of ideas, which are sufficient for it. See *Prefatory Note*.

PRELIMINARY NOTE ON SCULPTURE.

Very little has been published, in English, on the art of sculpture, except in the form of

treatises on Classical Archæology. It is to be noted, however, that much of that avowedly archæological writing is just and discriminating in its dealing with sculpture. The art of sculpture is far less misleading to those who have not especially studied it than painting is; it is much less complicated, it is much more direct and simple in its appeal to the sense of beauty, and in its association with nature. Moreover, it does not appeal so strongly as painting to the popular love of anecdote and incident in art. Those who wish to see stories of battle and adventure, or of domestic sentiment and pathos, will generally choose a collection of pictures rather than a sculpture gallery. Therefore the common writing about fine art, looked at from a literary standpoint, is far less harmful in the case of sculpture than in painting.

**Alexandre, Arsène.**

A. L. BARYE. (L.A.C.) Paris, Librairie de l'Art, 1889, 7 fr.

Barye is the well-known sculptor of wild and domestic animals. The present biography is far from being an ideal critical work, but it may be accepted as a sufficient description of Barye's life and sculpture. Many illustrations. 730

ÉCOLE FLAMANDE ET HOLLANDAISE. Histoire populaire de la Peinture, avec 250 gravures. Paris, Laurens, 1895, 10 fr.

This author is a bookmaker in the department of fine art, and produces a great many large illustrated works. They have the fault of being somewhat popular in style and of being verbose; that is to say, the fault of containing too much writing about a subject and of lacking precision. They are written, however, with an extensive, if not always profound, knowledge

of the subject in hand. They are always abundantly illustrated, and serve an excellent purpose either alone or in connection with more critical works which they supplement and assist. 759.9

FRENCH POSTERS AND BOOK-COVERS. In The Modern Poster. N. Y., Scribner, 1895.

The singular branch of the painting art which the collectors of "posters" are doing so much to encourage received its largest development in Paris, though, perhaps not originating there. Paper book-covers decorated with designs in color are, of course, more at home in France, where all books, except a few Christmas gift-books and the like, are sold unbound. This article shows the close relation existing between the decorated book-cover and the poster in its ordinary sense. The illustrations are excellent. 740

HISTOIRE POPULAIRE DE LA PEINTURE ÉCOLE FRANÇAISE. Paris, Henri Laurens, 14 fr.

Note what is said above under this author's "École



**Flamande.** This volume contains a great number of wood-cuts valuable as representing paintings which are cited in the histories, yet are not often seen engraved. This applies especially to the very recent works, of which there are a number. 750

**HISTOIRE DE LA PEINTURE MILITAIRE EN FRANCE.** Paris, Henri Laurens, fr. 4.50.

The seventy-one illustrations in this little volume are all drawn from interesting originals; the history of the subject is taken up with the reign of Louis XIV., and carried through to our own time. In French art so much excellent technical and artistic skill has gone to battle-painting that a separate treatise on the subject is desirable. The present one is hardly complete, but it will serve a useful purpose. 750

**JEAN CARRIÈS, IMAGIER ET POTIER: Étude d'une Oeuvre et d'une Vie.** Paris, Quantin, 1895, 25 fr.

See what is said above under this author's "*École Flamande*."

Jean Carriès was a sculptor of great and unusual gifts, who died young in 1894, after having devoted himself for twenty years mainly to decorative work. Pottery interested him greatly, and he produced many pieces of extraordinary novelty of form and glaze. The book contains a great many pictures of these and of his sculpture. 750

**Allston, Washington.** See Sweetser, M. F.

**Anderson, William.**

**JAPANESE WOOD-ENGRAVINGS.** Portfolio Monograph, May, 1895. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

The present catalogue is mainly confined to European art, as a proper consideration of Oriental art leads necessarily towards the inclusion of very costly books. The present little work should be noted as written by an entirely trustworthy scholar, the author of large and valuable works on the same subject. Japanese Prints and Color, which have attracted very much attention and have brought enormous prices of late, are treated here briefly but well. 761

**Angelico, Fra.** See Sweetser, M. F.

**Armstrong, Walter.**

**THE ART OF WILLIAM QUILLER ORCHARDSON.** Portfolio Monograph, Feb., 1895. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Orchardson is a painter whose work is admired by painters, as well as a composer of popular subjects of romantic and sentimental character. His genius is unique in each of these departments: it is a great pity that so little of his work is to be seen in America. Mr. Armstrong is a very competent critic and biographer. 750

**THE LIFE OF VELASQUEZ.** Portfolio Monograph, July, 1896. Lond., Seeley & Co. N. Y., Macmillan, \$1.25.

The giant of art, Velasquez, whose life is written exhaustively by Justi, whose genius is discussed elaborately by Stevenson, and concerning whom there is a good monograph by Lefort, is treated here by an excellent critic and man of sound judgment. There are four admirable plates and a number of text illustrations all produced by photographic processes. 750

**THE ART OF VELASQUEZ.** Portfolio Monograph, Oct., 1896. Lond., Seeley & Co. N. Y., Macmillan, \$1.25.

Forms the natural conclusion of the author's "*Life of Velasquez*."

**THOMAS GAINSBOROUGH.** Portfolio Monograph, Sept., 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

One of the more valuable of these monographs. The illustrations are excellent, the biography and criticism brief and full of meaning. 750

**ALFRED STEVENS, a biographical study.** Paris, Librairie de l'Art, 1881, 15 fr.

Alfred George, or simply Alfred Stevens, was a

sculptor who, if he had lived in Italy in the XV. century, or in France in the XVI., would have been one of the productive and famous men of his time. He died in 1875, leaving behind him no large and costly monument except the tomb of the Duke of Wellington in St. Paul's Cathedral. The story of his life and work, and the strange way in which he was misused, is well told in this book. Many illustrations. 730

**Babelon, Ernest.**

**LA GRAVURE EN PIERRES FINES, CAMÉES ET INTAILLES.** (B. E. B. A.) Paris, Quantin, 5 fr.

Gem engraving, as the phrase is in English, included both cameo-cutting and engraving in intaglio. These arts were at their highest excellence in antiquity, but the gems of the Renaissance are also beautiful, and there is modern work of value. Mr. Babelon is an entirely competent judge and historian of this subject. 760

**Bacon, Henry.**

**PARISIAN ART AND ARTISTS.** Bost., Houghton, 1883, \$3.

An account of the artist-life of Paris, which is the great centre of art study in Europe, and, with this, notices of the painters, French and other, whom the author has thought most interesting as subjects of discussion. Calculated to give a really intelligent sense of the general character of modern art, especially painting, as it is found in Paris.

The reader is reminded how much must be allowed for the differences of opinion even among the best informed and most profound and delicate critics. A change of a few years in the date of an author's remarks may often make a decided change in the point of view he takes. Thus, it is probable that the remarks devoted to Manet as compared with Alfred Stevens would be very different if written in 1896, instead of 1882, or before. In like manner it is perhaps to be regretted that the three painters of military subjects, Detaille, De Neuville, and Elizabeth Thompson, now Lady Butler, should be treated as if they were of quite or nearly the same degree of merit. 700

**Baldry, Alfred Lys.**

**ALBERT MOORE: HIS LIFE AND WORKS.** Lond., George Bell & Sons. N. Y., Macmillan, 1894, \$22.50.

Albert Moore was a painter of that class which rather disregards narrative and anecdote and what may be called literary subjects in paintings. He cared for color and for design in line and mass; he was a painter of almost unequalled merit both technically and in matter of composition and expression. After his death in 1893 this handsome volume was prepared to commemorate his work. A great number of very beautiful photographic illustrations are included, and the text is of value. See what is said under Bell's "*Burne-Jones*." 750

**Bastien-Lepage, Jules.** See Cartwright, Julia.

**Bartolommeo, Fra.** See Scott, Leader.

**Bayet, Charles.**

**LA PEINTURE ET LA SCULPTURE CHRÉTIENNE EN ORIENT.** Paris, Thorin, 1889, fr. 4.50.

A treatise in extension or continuation of the same author's work on Byzantine art. See what is said of the books by Diehl. 750

**Beard, William H.**

**ACTION IN ART.** N. Y., Cassell, 1894, \$2.

An interesting book in very simple language, and with many slight illustrations. It would be useful for the student, as calling his attention to some of the conventional resources of the descriptive painter. A great deal may be learned from it of the way in which painters and illustrators work. 707

**Beckwith, J. Carroll.**

**CAROLUS-DURAN: ÉDOUARD MANET.**

Two articles of "*Modern French Masters*" (which see). The paper on Manet is peculiarly valuable as giving some familiar insight into the end sought by this, the first of the so-called Impressionists.

**Bell, Mrs. Arthur (N. D'Anvers).**

MASTERPIECES OF THE GREAT ARTISTS, A.D. 1400-1700. Illus. Lond., Geo. Bell & Sons. N. Y., Macmillan, 1895, \$7.50.

Process plates of a number of the best known pictures in Europe are given in this volume; on their account it is well worth possessing. The text is of little importance, but names and dates, reasonably well verified, give every such book a certain utility. 750

**Bell, Sir Charles.**

ANATOMY AND PHILOSOPHY OF EXPRESSION AS CONNECTED WITH FINE ART. Ed. (Bohn.) N. Y., Macmillan, \$1.50.

This celebrated book still retains its utility: its views should be compared with those in Hamerton's "Man in Art," Beard's "Action in Art," and Darwin's "Expression of Emotions in Man and Animals." The illustrations are deservedly esteemed. 700

**Bell, Malcolm.**

SIR EDWARD BURNE-JONES. Lond., George Bell & Sons. N. Y., Macmillan, 1895, \$9.

First published in 1892; the present is the second edition. Burne-Jones is the chief living representative of that kind of painting which was once called Pre-Raphaelite, or, of its natural development. Differences of opinion as to the value of this artist's painting must, of course, exist and must be very positive and decided. This book represents his pictures and drawings as well as can be done in black and white and in about 100 illustrations. It is suggested that this book, Mr. Rhys's book on Leighton, and that of Baldry on Albert Moore, be compared, especially in their illustrations, as a good way of forming an idea of the great variety observable in modern English painting. 750

**Benedite, Léonce.**

LE MUSÉE DU LUXEMBOURG. Avec gravures et 5 planches hors texte. Paris, Librairie d'Art, 1894, 18 fr.

The Museum of the Luxembourg is peculiarly important to students as containing what have been thought from time to time the masterpieces of French painting and sculpture. There are other works in which the treasures of this museum are engraved and described, but this is the most recent. 708.4

**Benjamin, S. G. W.**

ART IN AMERICA: a Critical and Historical Sketch. N. Y., Harper, 1880. Out of print.

The appreciation of different artists and their peculiarities is worthy of praise. It is, therefore, valuable for a history of painting and sculpture in America during the years previous to 1880. 704

**Beraldi, Henri.**

LES GRAVEURES DU DIX-NEUVIÈME SIÈCLE. Paris, Morgand & Fatout, 1882, 3 v., 90 fr.

The numerous works intended for the guidance of the student and collector of ancient prints cannot be named in this catalogue. The old engravers in almost all cases are considered in special works both critical and biographical. This work on the artistic engravers of our own day has a peculiar utility in presenting the names, and works, of men who are not as yet so well known to the written history of art. 760

**Berenson, Bernhard.**

VENETIAN PAINTERS OF THE RENAISSANCE: With an index to their works. N. Y., Putnam, 1895, \$1.25.

Mr. Berenson's works on art have made a remarkable impression on thinking people; the one before us is a little pamphlet of 80 pages, to which is added a classified list of the works of Venetian Masters occupying 60 pages more, the place where each picture is to be found being mentioned. It must be understood that the text of the book itself is not at all of the nature of a catalogue. It is a sympathetic examination into the history and true nature of Venetian painting. 759.5

THE FLORENTINE PAINTERS OF THE RENAISSANCE: With an index to their works. N. Y., Putnam, 1896, \$1.

A book in all respects like the "Venetian Painters." We are promised also two other similar volumes, one on the central Italian painters and one on the north Italian painters, thus making a treatise in four volumes on the painters of the Renaissance. 759.5

LORENZO LOTTO: an essay in constructive art criticism. N. Y., Putnam, 1895, \$3.50.

The two books described above are small handbooks; the present one is a square octavo volume of 350 pages, devoted to a close examination of the works of a little-known painter who lived from 1480 to 1532.

This is a monograph of unusual merit, containing an amount of original research which few such books have required. It is illustrated by about 25 photographic plates, and text and illustrations together bring the student very close to the spirit of early Italian painting. 704

**Bertrand, Alexis.**

FRANÇOIS RUDE. (L. A. C.) Paris, Librairie de l'Art, 1888, fr. 7.50.

Of this great sculptor there is an admirable notice in Hamerton's "Modern Frenchmen," given in this list. The present work is adorned with some excellent illustrations of Rude's work and with two portraits of the man. There is no modern sculptor with whom it is easier to sympathize than Rude, and whose work has a greater charm. 730

**Blackburn, Henry.**

RANDOLPH CALDECOTT; a personal memoir of his early art career. Illus. N. Y., Routledge, 1886, \$3.

Caldecott was one of the most original and vigorous of modern artists in book illustration. There is as yet no other biography of him than this very interesting and instructive book. 700

**Blake, William.** See Gilchrist, A.

**Blashfield, E. H.**

LÉON BONNAT: JEAN-PAUL LAURENS.

Two papers forming part of "Modern French Masters," which see. The article on Bonnat contains a great deal of anecdote about artist-life in Paris, but has a great deal of artistic criticism mixed with it. In the case of Laurens the critic had the difficult task of criticising an artist who is too much of a story-teller, too much of a narrator, to be a perfectly sound and true modern painter, and also one who, as is here stated, has no power of representing movement, and who is still a man of prodigious ability. In each of these cases we wish for a more fearless critical treatment. Mr. Blashfield's power as critic is fully shown in his edition of Vasari, which see.

**Bouchot, Henri.**

LA LITHOGRAPHIE. (B. E. B. A.) Paris, Quantin, 5 fr.

One of the books of an excellent series, and not inferior to the others. Even the reproductions, though on so small a scale, are of utility to the student. Lithography, introduced during the first quarter of the present century, is an art as closely dependent upon the artist's own eye and hand as etching itself. It is greatly to be regretted that photography has caused a comparative abandonment of this art for popular illustration. 763

**Bracquemond.**

DU DESSIN ET DE LA COULEUR. Paris, G. Charpentier & Cie., 1885, fr. 3.50.

Bracquemond is a painter who has given much attention to decorative art, and he is also an etcher of very widespread reputation. This volume is a far more analytical treatise than those of his brother painters Couture and Fromentin, and is less imaginative and interesting; it is in fact a text-book from which much can be learned. 707

**Brücke, Ernst.**

THE HUMAN FIGURE: ITS BEAUTIES AND DEFECTS. With preface by Wm. Anderson. Lond., H. Grevel & Co., 1891, 7s. 6d.

A handbook calculated to be of very great use to the student of figure-painting, as a subject to be studied for enjoyment and cultivation. Whether any handbooks are of any use to the practical student of the figure is extremely doubtful. See what is said of Mr. Hatton's book in this list. 707

**Bunner, H. C.**

AMERICAN POSTERS, PAST AND PRESENT. In The Modern Poster. N. Y., Scribner, 1895.

In this paper Mr. Bunner has gone further back into a highly inartistic past than the authors of other articles in this volume. It is almost as interesting as history, though the pictures are reproductions of the ugliest possible originals—or half of them are. 740

**Burckhardt, J.**

THE CICERONE: PAINTINGS IN ITALY. Lond., Murray, 1879. Out of print. A French edition, Paris, Didot, 2 v., 25 fr.

Has been in use for years as a guide-book of the higher class much used by studious travellers in Italy. 708.5

Burne-Jones, Sir Edward. See Bell, Malcolm.

Caldecott, Randolph. See Blackburn, Henry.

Callot, Jacques. See Vachon, M.

Carpaccio. See Molmenti, P. G.

Carpeaux, J. B. See Chesneau, Ernest.

Cartwright, Julia (Mrs. Henry Ady).

JULES BASTIEN-LEPAGE. Portfolio Monograph, April, 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Four splendid photo-engravings and a number of half-tones help in the notice of this great realist. See also Mr. Weir's paper in "Modern French Masters." 705

JEAN FRANÇOIS MILLET: HIS LIFE AND LETTERS. Lond., Swan Sonnenschein & Co. N. Y., Macmillan, 1896, \$5.

The authoress has combined the information gathered from the books of Sensier and Fiedagniel and much information from articles in the American magazines, together with a number of Millet's letters. The result is a very good and satisfactory treatise on the man; it may be thought that it is not made very clear what are the causes of the wonderful fascination which Millet's painting has exercised over his contemporaries. There are nine illustrations fairly successful in giving an idea of as many of the artist's masterpieces. 700

RAPHAEL. N. Y., Macmillan, 1895, 2 v., 75 c. each.

Made up of the Portfolio Monographs for Jan. and Aug., 1895; contains a brief record of Raphael's career, in which the attribution of paintings to himself and to others is based upon the best authorities; the general estimate is just. The needed illustrated work upon Raphael has not yet appeared; in the meantime the illustrations in this book, and in Károly's Madonnas, taken with the text of this volume, serve a temporary purpose. 705

**Cavallucci, C. Jacopo.**

MANUALE DI STORIA DELLA SCULTURA. Turin. Ermano Loescher, 6 lire.

A brief historical record with 80 valuable illustrations. See Selvatico, "Le Arti del Disegno," for the reason why books in Italian should be sought for and studied when they prove to be good. Italian sculpture in the Roman Imperial epoch was of importance in the history of art, and from 1250 to 1350, or thereabout, Italian

sculpture stood at the head of art that was done in Europe, forming a body of art second only to that produced by the Greeks of the Great Period. The modern Italian view, when careful and critical, is especially to be asked to correct, or confirm, the conclusions of writers in French, German, and English. 730

**Century Gallery.**

SELECTED PROOFS FROM THE CENTURY MAGAZINE AND ST. NICHOLAS. N. Y., Century Co., 1893, \$10.

A portfolio of proof impressions of wood-cuts. The art of wood-engraving has been developed in a peculiar way in the United States, and the *Century Magazine* (called *Scribner's Monthly* before 1880 or 1881) has been especially the leader in this development. Compare the volumes described under Cole and Stillman and Cole and Van Dyke. This peculiar American wood-engraving comprises much that is beautiful and truly artistic. 705

**Chapin, Willis O.**

MASTERS AND MASTERPIECES OF ENGRAVING. N. Y., Harper, 1893, \$10.

Both in its text and illustrations this book is useful to those who wish to begin the study of prints. The illustrations are reproductions in fac-simile, or reduced, of important prints in different kinds. Wood-engraving as well as engraving on metal is included. 769

Chapu. See Fidiere, O.

**Chesneau, Ernest.**

ARTISTES ANGLAIS CONTEMPORAINS: J. E. MILLAIS, E. BURNE-JONES, ETC. Paris, Librairie de l'Art, 1882, 25 fr.

See what is said of this critic under "L'Éducation de l'Artiste," in Part I. His criticisms of English art have been marked by an insight into its significance which is very surprising in a Continental author. 700

JOSHUA REYNOLDS. (L.A.C.) Paris, Librairie de l'Art, 1887, fr. 3.50.

Chesneau has given an amount of attention to English art very rare with a Continental student. The present analysis of the work of a painter who just missed greatness, and who will be a fascinating study as long as his pictures last, is to be recommended beyond most brief artistic biographies. 700

LA PEINTURE ANGLAISE. Transl. by L. M. Etherington as THE ENGLISH SCHOOL OF PAINTING. Edited by John Sparkes, with a preface by Prof. Ruskin. N. Y., Cassell, 1895, \$2.

See what is said of this excellent writer under other titles: the translation in this case is probably careful. 759.2

LE STATUAIRE J. B. CARPEAUX, SA VIE ET SON ŒUVRE. Paris, Quantin, 1880, 25 fr.

One of the best of the monographs of recent artists, and fortunately not an expensive book. Contains a number of valuable illustrations. If not the greatest of the French sculptors of our own time, Carpeaux is one of the most characteristic, powerful, and original. He is perhaps best known by the interesting fountain in the Gardens of the Luxembourg, where a group of four figures representing the four parts of the world support a well-imagined structure representing the astronomical sphere, and also by the group on the new opera house in Paris, "La Danse," which group was defaced by having ink thrown at it soon after its completion. 730

**Child, Theodore.**

ART AND CRITICISM: MONOGRAPHS AND STUDIES. N. Y., Harper, \$6.

A dozen papers about different detached phases of painting, ancient and modern, and a few words about sculpture. There is a serious lack of exact comprehension of art as a special and peculiar means of expression, and errors occur, hard to account for, but a good general impression can be got in each case. Good and well-chosen illustrations. The chapter on the Impressionists is very good. 704

**Clarac, Charles, Comte de.**

MUSÉE DE SCULPTURE, ANTIQUE ET MODERNE; DESCRIPTION, HISTORIQUE ET GRAPHIQUE, DU LOUVRE ET DE TOUTES SES PARTIES. Paris, Texier, 1826-53, 320 fr. Out of print.

6 v. octavo of text. 6 v. oblong of plates. Contains outline drawings of several thousand works of sculpture, ancient and modern, including many which have never been in the Louvre. The text has historical value and tells what parts are restored. Although not easy to consult, it is of great value as a book of reference, since no other similar work exists. The student will, of course, not take these outlines as adequate representations of the works of art. 780

**Clément, Charles.**

DECAMPS. (L.A.C.) Paris, Librairie de l'Art, 1886, fr. 3.50.

A monograph on a painter so recent that he has not as yet reached his assured place in art. Information concerning such artists is especially difficult to obtain. A trustworthy biography; the illustrations are most characteristic, some of them being devoted to caricatures by the master. 750

**Clement, Clara Erskine.**

HANDBOOK OF CHRISTIAN SYMBOLS AND STORIES OF THE SAINTS AS ILLUSTRATED IN ART. Edited by Katherine E. Conway. Bost., Houghton, 1895, \$2.

HANDBOOK OF LEGENDARY AND MYTHOLOGICAL ART. Bost., Houghton, 1895, \$3.

These two books are intended to explain to those who study paintings representing Christian legend the meaning of the symbols employed and the traditional history of the sainted personages represented. In this respect the books are like the works of Lord Lindsay and Mrs. Jameson. A really adequate treatise on this subject would take the form of a great encyclopædic work of many volumes, and would involve an amount of study in preliminary investigation and arranging which it is probable that no one will undertake. Some idea of the necessary labor, cost, and time required for the work can be gathered by comparison with Rohault de Fleury's work, "La Messe," and its continuation, "Les Saints de la Messe," which two works extend to 12 volumes in quarto, with hundreds of large plates. Nor will it be possible, until such an exhaustive work shall have appeared, to prepare a handbook that shall be really trustworthy. In the meantime the books under consideration will not lead one very far astray, and will give at all events the commonly received explanation, which may often be all that is required. 703

**Coffin, William A.**

AMERICAN ILLUSTRATIONS OF TO-DAY. *Scribner's Magazine*, Jan., Feb., and March, 1892.

These papers contain a great deal of sound discussion of the peculiar character of illustration as a fine art, and of drawings not strictly illustration which seem so or are called so because inserted in books and periodicals. See next title.

A WORD ABOUT PAINTING. *Scribner's Magazine*, April, 1894.

Mr. Coffin is one of the very few painters who write about the art which they follow. He is a judicious critic, not the slave of schools or of the opinions of his own allies and friends among artists. His writings may be studied with great profit.

THÉODORE ROUSSEAU: PASCAL DAGNAN-BOUVERET.

Two articles of "Modern French Masters," which see.

Mr. Coffin's critical work is of singular value; it is sound and yet easily intelligible. These two papers deal with one master of the late and one of the present generation, each famous and powerful, each of almost the highest rank.

**Cole, Timothy.**

OLD DUTCH AND FLEMISH MASTERS engraved by Timothy Cole; with critical notes by

John C. Van Dyke, and comments by the engraver. N. Y., Century Co., 1895, \$7.50.

See what is said of Mr. Cole's wood-engraving under "Old Italian Masters." The notes by Mr. Van Dyke have been carefully prepared, and embody a good account of the painting of the Netherlands. See what is said of this writer under the titles of his other works. 708.9

OLD ITALIAN MASTERS engraved by Timothy Cole; with historical notes by W. J. Stillman, and brief comments by the engraver. N. Y., Century Co., 1892, \$10.

The wood-cuts by Mr. Cole from paintings in Italy were made in the presence of the paintings, and are unique in two ways: they are among the very highest achievements of wood-engraving; they render the originals with a sympathy and an essential truthfulness hardly ever reached in reproduction of any sort. This book and its mate, whose title precedes, constitute picture galleries of the highest value. Mr. Stillman's notes are the work of a man familiar with Italian painting; they were prepared with care, and with a knowledge of the best and the most recent authorities. Notes are added by the engraver which ought to be carefully studied; there are other notes by Mr. C. F. Murray, who is at once a painter and a dealer, who is a recognized authority on Italian painting. 708.5

**Collignon, Maxime.**

HISTOIRE DE LA SCULPTURE GRECQUE. Paris, Firmin-Didot & Cie., 1892, 30 fr.

Only the first volume has appeared of this excellent and, in a sense and for a time, final history of Greek sculpture. It deals with the art before the time of Pericles; but this, as the reader should remember, includes, by the common consent of archaeologists, such perfected work as the Spear-bearer (Doryphoros) of the Naples museum; the Pillar-tier (Diadomenos) of the British Museum, the Amazon of the Vatican, the so-called Idolino of the Florence Gallery, the Disc-thrower (Discolobus) of the Palazzo Lancelotti, and other works of like importance. The sculpture of the temple of Zeus at Olympia, and that of the temple at Aegina, are here also, and of course, archaic pieces such as the most interesting painted statues found on the Acropolis in 1883 and 1886. The illustrations of all these are numerous and fine. If, therefore, the work should never be carried farther, it is complete within its limits and of the highest value. See excellent notice in *Am. Journal of Archaeology*, Vol. VIII., p. 87. 730

PHIDIAS. (L.A.C.) Paris, Librairie de l'Art, 1886, fr. 3.50.

Has been translated into English by Miss Frothingham. The original contains a number of fairly satisfactory illustrations. The reader should not forget that no single work of art which has been preserved can be said to be the work of Phidias, and that all treatises upon his art are in a sense conventional as being critical remarks upon a body of ancient sculpture which the modern world has agreed to call Phidian for reasons which, perhaps, are sufficient. 730

**Conway, Sir William Martin.**

EARLY FLEMISH ARTISTS AND THEIR PREDECESSORS ON THE LOWER RHINE. N. Y., Macmillan, 1887, \$2.50.

A carefully compiled work on a subject which has always interested students. Compare works mentioned under Crowe and Cavalcaselle and Kugler, as well as monographs on special artists. Many illustrations. 759.9

**Cook, Edward T.**

POPULAR HANDBOOK OF THE NATIONAL GALLERY. N. Y., Macmillan, 1888. Out of print.

A model guide to a picture gallery, its point of view in criticism being at once admitted, and it is to be desired that every important collection should be elucidated and explained in a similar way.

Contains a great many extracts from Ruskin's works, has a preface by him, and might be assumed to be written from the critical point of view of that celebrated writer. That, however, is not entirely the case. The accounts of the different artists and the remarks upon the qualities of their art are full of soundness and clear insight. There is also an attempt to compare the opinions of competent critics. 708.2

**Corot, Camille.**

PETIT ALBUM CLASSIQUE DES CHEFS-D'ŒUVRE DE COROT; 40 reproductions des principales œuvres du maître dans les musées ou collections particulières; texte par Roger-Miles. Paris and N. Y., Braun Clément Cie., 1895, \$1.50.

This inexpensive little collection of photographic reproductions gives forty pictures of the man whom many persons think the greatest landscape painter of modern times. Corot is hardly this, because his art is very limited in its character, but it is of unrivalled beauty in its chosen way. Although the charm of color is the greatest charm in Corot's pictures, they are still fine when translated in black and white, for their beauty of line and mass is unsurpassed. 759.4

ALBUM DU CENTENAIRE DE CAMILLE COROT, comprenant 50 photogravures d'après les principales œuvres du maître. Texte explicatif par Ch. Formentin et Roger-Miles. Études, sonnets, poésies diverses, par les principaux écrivains et poètes. Paris and N. Y., Braun Clément Cie., 1895.

See what is said in next preceding note under "Petit Album classique des chefs-d'œuvres de Corot"; one of these books can be procured if the other cannot.

See also under Thomson, D. C. 759.4

**Correggio.** See Ricci, C.**Courajod, Louis.**

LES ORIGINES DE L'ART MODERNE, leçon d'ouverture du cours d'histoire de la sculpture du moyen âge, de la Renaissance et des temps modernes; à l'école du Louvre, 1893-94. Paris, Leroux, 1894, fr. 3.50.

This, with the book next cited, forms part of a history of modern sculpture which will be of considerable value. It must be understood that the sculpture which has its centre in Paris and which forms a great school of art, very independent in its methods and original in some of its attainments, is as fully important as the corresponding school of painting. Sculpture is generally less popular than painting, but that only makes the study of it the more important to one who wishes to understand modern art. Mr. Courajod is well known as an archaeological student in matters connected with the fine arts, and especially with the vast collections of the Louvre. 730

L'HISTOIRE DU DÉPARTEMENT DE LA SCULPTURE MODERNE AU MUSÉE DU LOUVRE. Paris, Leroux, 1894, fr. 3.50.

This book is to be considered in connection with the work named next above. 735

**Couture, Thomas.**

MÉTHODE ET ENTRETIENS D'ATELIER. Paris, Published by the author, 1867, 7 fr.

Couture was a most able painter, concerning the quality of whose art there will always be great differences of opinion. He died in 1879, leaving behind him but little work, yet that little sure to command the closest attention from students of painting. He left two small books containing his impressions and opinions about his art; these would be of singular value to criticism even if the words of able painters were not so seldom recorded for our use. 751

PAYSAGE: ENTRETIENS D'ATELIER. Paris, Published by the author, 1869, 4 fr.

See next preceding note. 751

**Cox, Kenyon.**

PUVIS DE CHAVANNES: PAUL BAUDRY.

In "Modern French Masters," which see. Mr. Cox, who has given special attention to mural painting, and who is a practised and a very able writer on artistic subjects of many sorts, treats in these two papers the two men who are probably the most powerful painters of large compositions for decorative purposes of all the modern world.

**Crowe, Sir Joseph A.**

HANDBOOK OF PAINTING: THE GERMAN, FLEMISH, AND DUTCH SCHOOLS, based on the handbook of Kugler. In two parts. Lond., John Murray, 1889, 24s.

Almost entirely a new work, based upon the Waagen edition of Kugler but remade, with omissions and additions. There is no better book for the study of the earlier painting of the north of Europe. 759

**Crowe, Sir Joseph A., and Cavalcaselle, G. B.**

NEW HISTORY OF PAINTING IN ITALY FROM THE II. TO XVI. CENTURY. Drawn up from materials and recent researches in the archives of Italy, as well as from personal inspection of the works of art scattered throughout Europe. Lond., John Murray, 1866, 3 v., 63s. Out of print.

The four principal works by these authors, namely, those devoted to Italian art, are books which it is impossible to dispense with in any library devoted to fine art. They are very voluminous, the matter is not skillfully arranged, and many of the ascriptions have been disputed by good judges. But there is no encyclopædia of Italian art which contains the result of so much labor and of so large and personal and immediate knowledge of the paintings themselves. The books are sometimes difficult to obtain and vague promises of revised editions have been made. 759.5

HISTORY OF PAINTING IN NORTH ITALY, VENICE, PADUA, VICENZA, VERONA, FERRARA, MILAN, FRIULI, BRESCIA, FROM THE XIV. TO THE XVI. CENTURY. Lond., John Murray, 1871, 2 v., 42s. Out of print.

See what is said of this and the other works by the same authors under "History of Painting in Italy." 759.5

RAPHAEL: HIS LIFE AND WORKS. Lond., John Murray, 1885, 2 v., 33s.

See what is said of this and the other works by the same authors under "History of Painting in Italy." Apart from its value as an analysis of Raphael's art and an account of its relation to the art of his time, this is a most interesting and instructive book, at once a romance and a valuable piece of history. 750

TITIAN: HIS LIFE AND TIMES, with some account of his family. Illus. Lond., John Murray, 1877, 2 v., 21s.

See what is said of this and the other works by the same authors under "History of Painting in Italy." There is comparatively little information in existence concerning the details of Titian's long life; this book is devoted mainly to his paintings, great ingenuity being shown in ascertaining the historical sequence of undated works. The changes in his style as a painter are followed up with great thoroughness. 750

THE EARLY FLEMISH PAINTERS; THEIR LIVES AND WORKS. 2d ed. Illus. Lond., John Murray, 1872, 15s. N. Y., Scribner, \$6.

First published in 1857, reissued as a second edition in 1872 with valuable additions and an index. It treats more fully what is contained in the first volume of Crowe's edition of Kugler, named elsewhere, and is, perhaps, the best book on the subject. 759.9

**Crowninshield, Frederick.**

MURAL PAINTING. Bost., Ticknor & Co., 1887. Out of print.

Devoted to an examination into the different processes used in painting on walls, that is to say, of large-scale painting in which decorative and expressional art are combined, and in which the artist has in view to provide a picture interesting to the public, although primarily of artistic value as a decorative composition. Encaustic painting, which was the art specially in use among the ancient Romans; tempera, or distemper, which was especially in use in the Middle Ages; fresco, or painting on wet plaster; painting on dry plaster; painting in oil, as on stretched canvas; and painting by the modern process of water glass, are all described and their methods explained with sufficient fulness to aid in a decision as to the method to be em-

played. Another chapter is devoted to the "education of the mural painter," and there are valuable notes. This work by a highly trained artist, who is also familiar with the great work of the Italian cinque-cento and of modern Paris, and who has thought much and written powerfully on his own art, is valuable for others than the special students of mural painting. 750

**Cundall, Joseph.**

HANS HOLBEIN. (Great Artists Series.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

An instructive little book on the life of a great artist who lived in exciting times, with judicious comments on his work. It has been compiled from the larger work in German of Dr. Alfred Wortmann. 750

BRIEF HISTORY OF WOOD-ENGRAVING, FROM ITS INVENTION. Lond., Sampson Low & Co., 1895, 2s. 6d. N. Y., Scribner, \$1.

An excellent account of the subject in the briefest possible compass, and including about fifty well-selected examples. 761

**Cust, Lionel.**

ALBERT DÜRER'S ENGRAVINGS. Portfolio Monograph, Nov., 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Dürer is one of the ten or a dozen artists whose work appeals to every one and who are of all ages alike. This great quality is visible in his engravings; although the reproductions given in this volume of the splendid prints are not always as fine as they should be (those on pages 51 and 55 being notably defective), others, and especially the full-page plate, are very fine indeed. The text is biographical. 769

**Dargenty, G.**

LE BARON GROS. (L.A.C.) Paris, Librairie de l'Art, 1887, fr. 6.50.

Gros as a painter is less esteemed now than other men of his time; most readers would go to this biography rather as a contribution to the history of an important period. As the painter of the big, old-fashioned historical picture, however, and that not without a decided merit of his own, Gros is worthy of some study by moderns. The present work is tolerably complete, and contains a list of his works as well as of his very numerous pupils, and a bibliography. 750

**Darwin, Charles Robert.**

THE EXPRESSION OF EMOTIONS IN MAN AND ANIMALS. Illus. N. Y., Appleton, \$3.50.

Though written without any reference to fine art, well worthy of careful study and of comparison with such books as Bell's "Anatomy of Expression." Darwin's analysis of the nature of facial expression, and his interpretation of it as seen in men and animals, is marked by all the intelligent and suggestive insight and the absolute fairness of this illustrious writer. 138

**Davillier, Baron Charles.**

FORTUNY, SA VIE, SON ŒUVRE, SA CORRESPONDANCE. Paris, Auguste Aubry, 1875, 30 fr.

Fortuny was one of the most artistic of modern artists; a painter and etcher who, whatever the final judgment of his brother artists upon his work may prove to be, is certain never to be ignored by them. Four or five admirable reproductions, a number of his letters, and a brief and sympathetic discussion of his merits are contained in this book. The artist's life, balanced between France, Spain, and Italy, affords an interesting narrative. There is a smaller but still useful treatise on this artist in the series called "Les Artistes Célèbres." (Paris, Librairie de l'Art, 8 fr.) 750

**Decamps. See Clément, Charles.**

**De Champeaux, Alfred.**

HISTOIRE DE LA PEINTURE DÉCORATIVE. Paris, Laurens, 1890, 15 fr.

Perhaps the only general treatise on the subject except Mr. Crowninshield's—which is rather practical than historical. 750

**Delaborde, Henri, Vicomte.**

LA GRAVURE. (B.E.B.A.) Paris, Quantin. 5 fr. Transl. by R. A. M. Stevenson as ENGRAVING: ITS ORIGIN, PROCESSES, AND HISTORY. N. Y., Cassell, 1886, \$2. Out of print.

Treats the subject in a large way, taking up wood-engraving and typography; the *criblé* process, etching, engraving with the burin, mezzotint, stipple, printing in color, etc., and an historical account of the art. A very useful book. 761

GÉRARD ÉDELINCK. (L.A.C.) Paris, Librairie de l'Art, fr. 6.50.

Édelinck was a consummate engraver of the times of Louis XIV. and Louis XV. Only collectors of prints know much about him, or much of the other artists of his time, and it is for this reason that this book, with its many fac-simile illustrations, is included here. 760

**Delacroix, Eugene. See Véron, E.**

**Delaroche, Paul. See Rees, J. Ruutz.**

**De Lostalot, Alfred.**

LES CHEFS-D'ŒUVRE DE L'ART AU XIX. SIÈCLE: L'ÉCOLE FRANÇAISE DE DELACROIX À REGNAULT. Paris, Librairie Illustrée, Montgredien, 26 fr.

Belongs to the series catalogued under the names of Gonse, Lefort, Michel, and De Wyzewa. The epoch of painting covered by this volume may be put down roughly as 1830 to 1870, thus covering the later works of Diaz, Couture, Delacroix, and Millet, and the earlier work of the men of our own time. It forms a part of the series of which Michel's book is the first, this one the second, and Lefort's the third. 759.4

**Del Sarto, Andrea. See Scott, Leader.**

**De Pontès, Lucien Davesiès.**

ÉTUDES SUR LA PEINTURE VÉNITIENNE. Paris, Levy frères, 1867, 3 fr.

The author of this book had undertaken a large and exhaustive treatise on Venetian painting, but his death prevented its completion. All that was put into shape of that proposed work is contained in this extremely suggestive volume. 759.5

**Desjardins, Abel.**

LA VIE ET L'ŒUVRES DE JEAN BOLOGNE d'après les manuscrits inédits recueillis par M. Foucques de Vagoroville. Paris, Quantin, 1883, 100 fr.

This monograph, devoted to the works of the great artist, of which only one or two are commonly known to travellers and archaeologists, is a large and somewhat expensive work; its 100 folio pages and very numerous photographs and drawings are devoted, after all, to an artist of the second importance. This is the artist called in Italy Giovanni Bologna, and sometimes in English John of Douai, who is the author of the well-known "Mercury Alighting on Earth," and seen poised for a moment on one foot, which is in the Uffizi Gallery at Florence, and of the famous bronze doors of the Cathedral of Pisa. The book is valuable for its consideration of the architectural and decorative conceptions of the artist, as well as his generally known statues. 700

**Destrée, Olivier Georges.**

THE RENAISSANCE OF SCULPTURE IN BELGIUM. Portfolio Monograph, Nov., 1895. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

One of the more important of the new "Portfolio" series, because introducing the reader to an art of which he might otherwise hear little. The art of Belgium is in many ways a thing apart: the sculpture treated in this essay is not very valuable according to the standards generally set up. 780

LES PRÉ-RAPHAÉLITES : notes sur l'art décoratif et la peinture en Angleterre. Bruxelles, Dietrich, 1895, 4 fr.

Valuable as giving the opinion of a Continental critic of influence on an art peculiarly English. 759.2

**De Wyzewa, T.**

LES CHEFS D'ŒUVRE DE L'ART AU XIX. SIÈCLE : LA PEINTURE ÉTRANGÈRE. Paris, Librairie Illustrée, Montgredien, 26 fr.

One of the valuable series of five works catalogued under the names of Gonse, Lefort, De Lostalot, and Michel. This volume is injured by the attempt to make a readable book, written in a tacking style, while the field which had to be gone over was much too vast for such treatment. 759

**Didron, Adolphe Napoleon.**

MANUEL D'ICONOGRAPHIE CHRÉTIEN. Transl. by E. J. Millington as CHRISTIAN ICONOGRAPHY: history of Christian art in the Middle Ages; with appendices and supplements by Margaret Stokes. (Bohn.) N. Y., Macmillan, 2 v., \$3.

Deals with the traditional manner of representing the different personages of sacred history and legend as contained in a ms. of the Byzantine Empire. It should be compared with the works by Guénébault, Mrs. Jameson, and Lord Windsor, as showing the exact regulations which were laid down in writing for the guidance of painters of the traditional ages. The practice is described in the two English books especially; in the book before us the precepts are given positively. 247

**Dobson, Austin.**

WILLIAM HOGARTH. N. Y., Dodd, Mead & Co., 1891, \$7.50.

A most sympathetic and just analysis of the merits of a great painter who lived in an inartistic time. Thanks to his engravings he will always be better known as a portrayer and satirist of the manners of his time than as an artist in the more limited sense. But Mr. Dobson has done him justice in both capacities. There is also a smaller treatise by the same author in the "Great Artists Series," Lond., Low, 3s. 6d. N. Y., Scribner, \$1.25. 750

**Donatello.** See Muntz, E.

**Dupré, A.** See Saunier, A.

**Dürer, Albert.** See Cust, Lionel; Ephrussi, C.; Scott, W. B.; Sweetser, M. F.; and Thausling, M.

**Eastlake, Lady.**

HISTORY OF OUR LORD. See Jameson, Anna C.

**Édelinck, Gérard.** See Delaborde, Henri, *Vie comte*.

**Ephrussi, Charles.**

ALBERT DÜRER ET SES DESSINS. Paris, Quantin, 1882, 70 fr.

The drawings by Dürer are of unusual relative importance, because of the firm delineation usual in his paintings and those of the German school to which he belongs. The illustrations in this book include what is equivalent to a considerable collection of these fine drawings, together with reproductions of some important paintings. Many of these prints are important photographic plates printed separately. Such a work as this may be considered as a considerable private gallery of works of art, with an intelligent comment far more full and detailed than even the best catalogues of the public museums. Mr. Ephrussi is a well-known collector and a writer who speaks with authority. 740

**Etex, A.** See Mangeant, P. E.

**Farrar, Frederick W.**

THE LIFE OF CHRIST AS REPRESENTED IN ART. Illus. N. Y., Macmillan, 1894, \$6.  
An attempt, similar to the one made by Lady East-

lake in her "History of Our Lord" (see under Jameson), to bring together an account of the works of art in which the incidents in the life of Christ are represented, whether Biblical or traditional. Together with the history of the Saviour, there is some account of the representations of Old Testament incidents which were assumed to have relations to similar incidents in His history. There are many illustrations, and these will be found useful, though they are not of great beauty. 700

**Fenollosa, E. F.**

MURAL PAINTINGS IN BOSTON PUBLIC LIBRARY. Bost., Curtiss & Co., 1896, 25 c.

A pamphlet designed for visitors to the Boston Public Library, describing the important wall-paintings completed in 1895 by Puvis de Chavannes, John S. Sargent, and E. A. Abbey. The value of these paintings is well explained, but the tone of laudation is excessive. 750

**Fidière, O.**

CHAPU, SA VIE EN SON ŒUVRE. Illus. de 6 heliogravures et de 45 gravures en noir et en couleur. Paris, Plon, 1894, 12 fr.

An account of the life and work of an eminent French sculptor who died in 1891; the author of many of the most important monumental and other groups, portrait statues, and ideal compositions in Paris and other cities of France. 730

**Fisher, R.**

INTRODUCTION TO A CATALOGUE OF THE EARLY ITALIAN PRINTS IN THE BRITISH MUSEUM. Lond., 1886, 18s. Out of print.

A brief introduction to the study of old prints which will be useful to many a beginner. 760

**Forgues, Eugène.**

GAVARNI, PAUL. (L.A.C.) Paris, Librairie de l'Art, 1887, 6 fr.

The greatest caricaturist of modern times, a student of character so brilliant and so profound that it is to be regretted that he ever turned his attention to caricature, has never yet been made the subject of an adequate biography. There are many works to which reference might be made, but this brief notice serves as well as any of them, and needs to complete it only the long list of his works for which there is, of course, no room in a popular manual. A number of Gavarni's drawings and several portraits of the artist are reproduced. 741

**Förster, Ernst.**

PAINTING AND SCULPTURE IN GERMANY.

See Part I.

**Fortnum, C. Drury E.**

DESCRIPTIVE CATALOGUE OF THE BRONZES OF EUROPEAN ORIGIN IN THE SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1876, 2s. 6d.

There is, perhaps, no book on European bronzes as valuable as this. The long introduction of 210 pages is an excellent essay on the technical processes involved in the founding and finishing of bronze and the artistic history of its use. The catalogue which follows includes a great deal of valuable critical remark appended to the descriptions of the pieces. Twenty-five photographic plates represent some of the most important pieces of bronze work of the collection; and this collection, though not equal to some in Italy, has the advantage of being carefully made with pieces deliberately chosen. 739

**Fortuny.** See Davillier, Baron.

**Fromentin, Eugène.**

MAÎTRES D'AUTREFOIS: BELGIQUE, HOLLANDE. Transl. as THE OLD MASTERS OF BELGIUM AND HOLLAND. Bost., Houghton, \$3.

An admirable book, full of soundest criticism.

For a Life of Fromentin, see under Gonse, Louis.



**Furtwängler, Adolf.**

MASTERPIECES OF GREEK SCULPTURE: essays on history of art. Edited by Eugénie Sellers, with 19 full-page plates and 200 text illus. N. Y., Scribner, 1895, \$15.

This is a remaking in English, rather than a literal translation, of the important work in German of Dr. Furtwängler. It is a study brought down to very late date, of the latest conclusions of archaeologists in regard to the best known names of the sculptors of antiquity and the existing works which may be assigned to them in originals or in copies; and also of the Venus de Milo and the Apollo of the Belvedere. An appendix of sixty pages contains a most interesting account of the buildings on the Acropolis at Athens. In all this long inquiry the theories advanced are often very bold, and some of them undoubtedly fail to be accepted as final truth; but the undue boldness of ascription, or dating, can do no harm except to a reader who is unaware that all assertions as to ancient art are more or less relative. 733

MEISTERWERKE DER GRIECHISCHEN PLASTIK. Kunstgeschichtliche Untersuchungen. Illus. Leipzig und Berlin, von Giesecke & Devrient, 1893, 85 marks.

See the rearranged translation of this book under the next preceding title, "Masterpieces of Greek Sculpture."

See a thorough review in *American Journal of Archaeology*, Vol. IX., p. 220. 733

Gainsborough, T. See Armstrong, W.

Galland, P. V. See Havard, H.

**Gardner, Ernest A.**

HANDBOOK OF GREEK SCULPTURE. Illus. N. Y., Macmillan, 1896, \$1.25.

This is only half of the proposed work; it will be when completed the best convenient manual of Greek sculpture in existence. Written in a critical spirit, with large knowledge of archaeological research. 733

**Gardner, Percy.**

TYPES OF GREEK COINS: an archaeological essay. Illus. Cambridge, University Press. N. Y., Macmillan, \$8.

Not a treatise upon numismatics but an analysis of Greek coinage considered mainly as a branch of sculpture. Sixteen plates contain about 500 photographic reproductions of Greek coins chosen for their beauty, and these are classified according to the design, the emblem or figure, the head or group which forms their principal subject. Some of the rarest coins and some of the commonest are given here, the attempt being to offer perfect specimens of the finest types, and to explain and discuss them. 737

Gavarni, Paul. See Forgues, Eugène.

**Gilbert, Josiah.**

LANDSCAPE IN ART BEFORE CLAUDE AND SALVATOR. Illus. Lond., John Murray, 1885, 30s.

The value of this book to the student will be as an historical record of landscape painting in Europe from the backgrounds of mediæval miniatures in books and mosaics down to Rubens, Claude Lorrain, and Salvator Rosa. The references to landscape treatment by sculptors in antiquity and artists of different kinds in the East are of but little value, and the citations from classical authors can aid the student but little in forming an idea of the Roman or Greek view of landscape. 758

**Gilchrist, Alexander.**

LIFE OF WILLIAM BLAKE: New and enlarged ed., illus. from Blake's own works. Lond., Macmillan, 1880, 2 v. Out of print.

William Blake must always be one of the most interesting figures in the history of art. This is the accepted work upon him and his art, including a life by a sympathetic biographer, his shorter poems, parts at least, of his larger works, and a great many reproductions of his drawings and prints, sometimes full-sized, sometimes reduced. Blake is the most interesting artist, of purely mystical habit of mind and practice, of all modern times. 700

**Gonse, Louis.**

EUGÈNE FROMENTIN, PAINTER AND WRITER. Transl. by M. C. Robbins. Bost., Houghton, 1883, \$3.

This book, although mainly a life of Fromentin, contains long passages of his critical work. In Chap. V. are notes for lectures. 759.9

LES CHEFS-D'ŒUVRE DE L'ART AU XIX. SIÈCLE. LA SCULPTURE ET LA GRAVURE AU XIX. SIÈCLE. Paris, Librairie Illustrée, 26 fr.

This work belongs to the series catalogued under the names of Lefort, De Lostalot, Michel, and De Wyzewa. This volume may, perhaps, be the most useful and the most welcome to American readers as containing an account of those arts of which they see the least. The very important sculpture of the modern French school is treated here with great intelligence. The tone of criticism is very just, though with that tendency toward laudation hard to avoid in treating the work of one's strongest contemporaries. There are twenty full-page plates, some photographic, and nearly two hundred drawings in the text. 759

LA SCULPTURE FRANÇAISE DEPUIS LE XIV. SIÈCLE. Paris, Quantin, 1895, 60 fr.

An historical account of French sculpture, beginning with the appearance of the Classical taste in France, late in the XV. century. For Gothic sculpture and the still earlier schools, the author's work, "L'Art Gothique," may be consulted. Beginning with the masters of the reign of Charles VIII. and Louis XII., the history unrolls itself to our own time, and includes artists who are still young men. The illustrations are of great beauty and value. 735

**Gower, Lord Ronald.**

FIGURE PAINTERS OF HOLLAND. (G.A.S.) Lond., Low, 1880, 3s. 6d. N. Y., Scribner, \$1.25.

An interesting inquiry into a school of painting not much studied. Dutch landscape painting is the foundation of modern schools of that art, but the figure painting of the country is less considered than it should be. 759.9

**Grahame, George.**

CLAUDE LORRAIN, PAINTER AND ETCHER. Portfolio Monograph, March, 1895. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Valuable chiefly for illustrations of great beauty. In the valuable monograph by Mrs. Mark Pattison (now Lady Dilke) no one of the numerous illustrations is comparable for beauty and accuracy to some of these. 750

Gros, Le Baron. See Dargenty, G.

**Gruyer, F. A.**

LA PEINTURE AU CHATEAU DE CHANTILLY. V. I. Écoles étrangères, avec 40 héliogravures. Paris, Plon, 1895, 40 fr.

The collections at Chantilly have doubled in value to the world at large since the Duc D'Aumale's magnificent gift of the palace and its contents to the people of France. This book gives in portable form some, at least, of the valuable pictures included in the collection. Most of them will be new to the student; the study of art can be pursued with added material now that they are made accessible. 759.4

VOYAGE AUTOUR DU SALON CARRÉ AU MUSÉE DU LOUVRE. Paris, Firmin-Didot & Cie., 1894, 65 fr.

A collection of fine photographic plates of the most important pictures in the famous Square Room of the Louvre Gallery. It is as a collection of works of art that this book is to be bought, but the printed comment is not without its value to students. 759

**Guiffrey, Jules.**

ANTOINE VAN DYCK, SA VIE ET SON ŒUVRE. Paris, Quantin, 1883, 100 fr.

The second edition of a book printed in 1881 in folio with etchings. In the absence of a thoroughly critical life of Van Dyck, this book has its value, although the



work by Michiels is, perhaps, more full in its account of the artist's work. Illustrated with about 100 prints, of which about one-third are separate plates and of which a large number are photographic. 759.9

### Haden, Francis Seymour.

THE ETCHED WORK OF REMBRANDT. Lond., Macmillan, 1879. Out of print.

Originally a preface to the catalogue of the fine collections of Rembrandt's made for exhibition by the Burlington Fine Arts Club, in 1877. The catalogues of the Club are practically out of reach of the purchasing public; this preface was printed by itself as being of permanent value. Its peculiarity is that its author disputes the authenticity of many prints ordinarily ascribed to the great master. 787

ABOUT ETCHING. Part I. Notes on a collection of etchings and engravings by the great masters lent by Mr. Haden to the Fine Art Society to illustrate the subject of etching.

Part II. An annotated catalogue of the examples exhibited of etchers' and painter-engravers' work, illus. with an original etching by Mr. Haden and 15 fac-similes of etchings. Lond., The Fine Art Society, 1879. Published at 21s., offered by Batsford, London, 188s.

An admirable corrective of some of the too hasty conclusions drawn by writers on engraving and on rare prints. Mr. Haden is a practical etcher of the most refined taste and with great practical skill. He has made a very large collection of the finest prints which can possibly be obtained, of which he is an enthusiastic student.

The fifteen illustrations are the most admirable fac-similes of ancient prints which are known to the present writer. The originals of these are among the rarest and most precious prints in existence; the copies here given are deceptive in their accuracy, except that in, at least, one instance, the copy is slightly enlarged. 787

### Hamerton, Philip G.

Article DRAWING, Encyclopædia Britannica, 9th ed.

A very instructive paper on the drawing of different epochs and different nations, with valuable critical remarks.

Article ENGRAVING, Encyclopædia Britannica, 9th ed.

Very full and instructive.

These two articles have been brought together with additions, and made into a volume under the title "Drawing and Engraving," which see next below.

DRAWING AND ENGRAVING, with Numerous Illustrations. N. Y., Macmillan, \$7.

Consists of the author's articles in the Encyclopædia Britannica, 9th ed., with some additions, and with plates which greatly increase its value. 760

ETCHING AND ETCHERS. Bost., Roberts, \$5.

First published in 1866, at a time when the art of etching was being taken up by many painters and many engravers. The first edition, and a third one of 1880, were costly illustrated books. A second and cheaper edition, with illustrations especially meant for students, came out in 1876, but still costs a guinea. It is extremely valuable as at once a treatise on the practice of the art and a history of its development from the 15th century to date. 767

THE GRAPHIC ARTS. Bost., Roberts, \$2.

A series of descriptive and analytic chapters on the different processes of drawing, painting, and engraving, mainly practical; devoted exclusively to those who wish to learn how those fine arts are practised, what their necessary limitations are, etc.: these persons only can ever obtain any real sense of fine art. The English edition contains many fine illustrations, and is costly (catalogued, unpriced, by Seeley & Co., London). The Boston edition, without the illustrations, is also valuable. 750

MAN IN ART. STUDIES IN RELIGIOUS AND HISTORICAL ART, PORTRAIT AND GENRE. Illustrated by etchings and photogravures. N. Y., Macmillan, \$30.

Extends the subject treated in "The Graphic Arts," and analyzes the art of different times and nations with reference to the way in which the human body and the human face expressions have been treated. This book is named in the belief that a cheaper edition may appear. 750

LANDSCAPE. Bost., Roberts, \$2.

Continues the subject treated in "The Graphic Arts," and contains a very full account of landscape art, its purpose and history, and its character as practised by different nations at different times. The original edition has about fifty large illustrations. (N. Y., Macmillan, \$35). 758

MODERN FRENCHMEN. Bost, Roberts, \$2.

Contains biographies of François Rude, the sculptor, and Henri Regnault, the painter. excellent lives of very distinguished men, and useful to the student of art as artists understand and feel it. 924.4

LIFE OF J. M. W. TURNER. Bost, Roberts, \$2.

In the discussion of the work of this great master many valuable truths about fine art are explained and insisted on. The life of this artist, exclusively devoted to his art, is very instructive. 750

IMAGINATION IN LANDSCAPE PAINTING. Bost., Roberts, \$2.

It is important to understand the relation which the artist's mind plays in the development of landscape art, for students are apt to suppose that in this art at least simple copying of nature is nearly everything. Mr. Hamerton made a careful study all his life of this important subject; his conclusions are set forth in this interesting book, which contains a number of very valuable illustrations. 758

THE ETCHINGS OF REMBRANDT. Portfolio, Jan., 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

A well arranged and useful account of a subject which the author has made peculiarly his own. The illustrations are numerous and very good. In connection with this may be read Mr. Binyon's account of "Dutch Etchers of the XVII. Century," Portfolio, Sept., 1895. The two books form a good introduction to the subject of metal engraving in the north. 767

### Harper, Charles G.

ENGLISH PEN ARTISTS OF TO-DAY; examples of their work, with some criticisms and appreciations. Illus. N. Y., Macmillan, 1892, \$20.

As a collection of reproductions of contemporary work in black and white, this book is to be compared with Pennell's larger work mentioned below. The reproductions are perhaps even superior in Mr. Harper's book. Of this, as of the other work, it is to be said that the admirable illustrations would be more generally interesting, and even more useful for serious study, if their original purpose and intention had been explained. 741

### Harrison, Jane E.

INTRODUCTORY STUDIES IN GREEK ART. Illus. N. Y., Macmillan, \$2.25.

Not a history nor a classified account of different schools, but an essay on the spirit and meaning of Greek Sculpture. The author states that she is trying to express the idealism which she finds in Greek Art, but it is a mistake to assume that idealism was unknown in the art of other ancient peoples, however superior may have been that of the Greeks. 709.38

### Hatton, Richard G.

FIGURE DRAWING AND COMPOSITION. Illus. Lond., Chapman & Hall, 1895, 9s.

A useful guide for the student, not of art as a pursuit to be followed, but of works of art to be studied as we study literature. The difficulties in the way of the

figure draughtsman and the conventions adopted by artists are well explained.

The great difficulties which attend the right drawing of the human figure are well for even the theoretical student of art to understand; this book is capable of giving to such a student a sense of what figure drawing really is. 707

**Havard, Henry.**

LA PEINTURE HOLLANDAISE. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. by G. Powell as THE DUTCH SCHOOL OF PAINTING. N. Y., Cassell, 1885, \$2. Out of print.

A very good brief history of that great school of painting upon which English painting is mainly founded, and which has strongly influenced French painting of the XVIII and XIX. centuries. The critical remarks are generally useful as guides. 759.9

L'ART ET LES ARTISTES HOLLANDAIS. Paris, Quantin, 1879, 2 v., 40 fr.

A treatise on the art of Holland larger than the handbook of the B. E. B. A. series and devoted to other arts as well as to painting. At one time of his life Mr. Havard made a special study of the Low Countries, making several journeys in the less known part of the country and studying the people and their ancient monuments of art with much thoroughness. 759.9

L'ŒUVRE DE P. V. GALLAND. Avec près de 200 planches inédites. Paris, Quantin, 1895, 60 fr.

Pierre Victor Galland was a decorative artist of very high rank; a man who knew how to combine painting and the other fine arts in the decoration of a large or small apartment or a series of rooms or halls, and who made this his principal study, while at the same time he was a modeller and a painter of easel-pictures of merit. In English-speaking countries this use of all the fine arts together in the ornamentation of buildings is so little studied that the work of such an artist is apt to be underrated. It is the more important that Americans should inform themselves of the ways of work in a country of such superior achievement as modern France. 759.4

**Heaton, Mrs. Charles.**

CONCISE HISTORY OF PAINTING. New ed. revised by Cosmo Monkhouse. (Bohn.) N. Y., Macmillan, 1893, \$1.50.

The most valuable of the older small histories of painting. Mrs. Heaton's book has been entirely revised, both as to matters of fact and date and as to critical appreciation. During the fifteen years between its first appearance and the publication of the present edition both the history and criticism of art had been greatly remade. This new material has been well used by the editor. 750

**Hemans, Charles Isidore.**

A HISTORY OF MEDIEVAL CHRISTIANITY AND SACRED ART. Lond., Williams & Norgate, 1872, 2 v., 18s.

The work of an enthusiastic student of what is called sacred art in Italy; that is to say, the painting which has Biblical or legendary church history for its subject, or which is in some kindred way connected with the service of the church. The book is interesting, and capable of giving much aid to students in the way of suggestion and food for thought, and can hardly lead them astray. 755

**Hiatt, Charles.**

PICTURE POSTERS. Illus. Lond., George Bell & Sons. N. Y., Macmillan, 1895, \$3.

The poster, or the illustrated placard, as the title-page has it, has not always been a study in strong colors in flat tints. There have been many different attempts at pictorial art applied to advertisement; the value of this book is, that it gives somewhat adequate illustration of many of these different styles of work. Well up to date.

See *Nation*, Nov. 28, 1895, p. 388.

740

**Hitchcock, J. R. W.**

ETCHING IN AMERICA. N. Y., White, Stokes & Allen, 1886. Out of print.

Speaks judiciously of the beginning of etching in America. The art was more in vogue before the date of this book than it has been since, but the pause in its practice and influence can only be temporary. 787

**Hogarth, William.** See Dobson, Austin.

**Holbein, Hans.** See Cundall, J., and Mantz, P.

**Homes in City and Country.**

By RUSSELL STURGIS, JOHN W. ROOT, BRUCE PRICE, DONALD G. MITCHELL, SAMUEL PARSONS, JR., and W. A. LINN. Illus. N. Y., Scribner, 1893, \$2.

The articles in this book are mentioned under the names of their authors. The first article deals with the plan and arrangement of the city house rather than with architectural designing. 728

**Höpfner, Th.**

DIE HEILIGEN IN DER CHRISTLICHEN KUNST. Leipzig, Breitkopf & Härtel, 1894, marks 5.50.

A treatise on Christian iconography, to be compared with the works of Lord Lindsay, Mrs. Jameson, Canon Farrar on the "Life of Christ," Didron, and others. It is good to study this subject from the German standpoint. 247

**Humphreys, H. Noel.**

COIN COLLECTOR'S MANUAL: Guide to the Numismatic Student in the Formation of a Cabinet of Coins. Illus. (Bohn.) N. Y., Macmillan, 2 v., \$3.

There are many large and thorough studies of numismatics, both in English and other languages, but the supply of inexpensive books and of those that may serve as introductions to the subject is very inadequate. This book is almost confined to the Greek and Roman coins; only 120 pages are given to the whole field of post-classic Europe. There is a great deal to be learned from it, however, and it contains a number of illustrations. See also Lenormant, and for classical antiquity, Gardner. 737

**Hunt, William M.**

TALKS ON ART. First and second series. Bost., Houghton, 2 v., \$2.

Scattered remarks noted down by a pupil of a very able painter who devoted himself also to teaching. Such notes, separated from their context of direct personal instruction and daily intercourse, can have no value except as suggestions and as stimulus to thought; in this respect these books are useful. 704

**Jaccaci, August.**

ITALIAN POSTERS AND MUSIC-BOOK COVERS. In "The Modern Poster." N. Y., Scribner, 1895.

Completes the work of which the other three parts are noticed under Alexandre, Spielman, and Bunner. The five illustrations given are from designs by Bignami, Puriani, Mora da Hohenstein, Menta, and Sartoris. They are of high finish and great elaboration; very different from anything of the modern French school and proportionately interesting to the student. Mr. Jaccaci has allowed himself but a few words in which to explain the peculiarities of this branch of Italian art. 740

**Jackson, John.**

TREATISE ON WOOD-ENGRAVING, HISTORICAL AND PRACTICAL. Lond., Charles Knight & Co., 1839; H. G. Bohn, 1861. Out of print.

Has been the standard for many years, the first edition having been printed in 1839, and the subsequent

changes being, in the main, additions of new matter not worked into the body of the text. It is less critical than a work of to-day would have to be to claim notice, but it contains a great body of valuable information, with many illustrations. Helpful if used in connection with the smaller but more technically exact books mentioned under the names of Cundall and Lin-ton. 761

**Jameson, Mrs. Anna.**

**SACRED AND LEGENDARY ART**; edited with additional notes by Estelle M. Hurl, abundantly illustrated with designs from ancient and modern art. Bost., Houghton, 1894, 2 v., \$2.50, or \$6.

Mrs. Jameson's work on the treatment of Biblical and legendary persons in Christian art was intended to be a single book under the one name "Sacred and Legendary Art." This title, however, is practically limited to the first two volumes, which deal with the angels, the persons of the New Testament, except the Saviour, the Virgin and the Saints, whose legends are thought to be of the widest interest, such as the Virgin Martyrs, the Early Hermits, the Doctors of the Church, etc. The legends of the Madonna form another volume, and the legends of the Monastic orders a fourth. Finally Mrs. Jameson's notes for a similar history of the Saviour as represented in art were taken up by Lady Eastlake, who completed the work. The first four volumes have been reprinted with revision by Estelle M. Hurl.

This work is excellent for reference in the matter of recognizing a sacred personage by his attributes as given in a picture, and as to the proper way of representing each personage. The historical part, the record of the growth of the legends and the changes in them, is very imperfect, but no better book is readily accessible. The author had no great knowledge of art, and her criticisms are of little value. Compare what is said of Lord Lindsay's book. 247

**LEGENDS OF THE MADONNA**; edited with additional notes by Estelle M. Hurl, abundantly illustrated with designs from ancient and modern art. Bost., Houghton, 1894, \$1.25, or \$3.

See what is said above under "Sacred and Legendary Art." 709

**LEGENDS OF THE MONASTIC ORDERS**; edited with additional notes by Estelle M. Hurl, abundantly illustrated with designs from ancient and modern art. Bost., Houghton, 1894, \$1.25, or \$3.

See what is said above under "Sacred and Legendary Art." 709

**HISTORY OF OUR LORD AS EXEMPLIFIED IN WORKS OF ART.** Edited by Lady Eastlake. 2d ed. N. Y., Longmans, 1865, 2 v., \$8.

See what is said above under "Sacred and Legendary Art." This book has been carried farther in the way of illustration, and is also much more elaborate and more of a permanent work on the subject than any other of Mrs. Jameson's treatises. It includes accounts of the fall of man, much of the Old Testament history, with the record of John the Baptist in art, the Murder of the Innocents, etc.; and finally a certain amount of legendary matter such as that concerning the Sibyls, the history of the Virgin and St. Joseph. 232

**MEMOIRS OF EARLY ITALIAN PAINTERS**; thoroughly revised and in part rewritten by Estelle M. Hurl, with 62 portraits. Bost., Houghton, 1892, \$1.25, or \$3.

Original of little value. The changes made in this new edition are improvements in general; the book is one of a number which serve a certain purpose in relating the better known facts about a famous body of men. 750.5

**Jones, H. Stuart.**

**SELECT PASSAGES FROM ANCIENT WRITERS ILLUSTRATIVE OF THE HISTORY OF GREEK SCULPTURE**; with translation and notes. N. Y., Macmillan, 1895, \$2.25.

Overbeck's "Antiken Schriftquellen zur Geschichte der bildenden Künste bei den Griechen," published in 1868, was an attempt to give all the passages in the

extant works of ancient writers and inscriptions which bear on Greek art. The present work is a selection of the most important and most interesting of these passages, with the addition of some which have been discovered more recently. The use of such a book is mainly to show the student how slight and vague is the knowledge we can obtain from the famous writers of antiquity concerning works of fine art, and in this way to elucidate modern archæological methods. 733

**Justi, Karl.**

**DIEGO VELAZQUEZ AND HIS TIME.** Transl. by Prof. A. H. Keane, and revised by the author. Lond., H. Grevel & Co. Phil., Lippincott, 1889, \$8.

Justi's book, in the German, is a standard of excellence in careful biography of an artist. This edition purports to be a close translation of it, and has a few valuable illustrations. The book is called tedious and hard to read consecutively, but it will not be found so by a person interested in this man, one of the two or three greatest painters of all times. Mr. Stevenson's essay should be read in connection with it if possible. 759.6

**Karoly, Karl.**

**GUIDE TO THE PAINTINGS OF FLORENCE**: a Complete Historical and Critical Account of All the Pictures and Frescoes in Florence, with Quotations from the Best Authorities; Short Notices of the Legends and Stories connected with them or their Subjects; and Lives of the Saints and Chief Personages represented. Illus. Lond., George Bell & Sons. N. Y., Macmillan, 1893, \$1.50.

The scope of this book is even fuller than that of its companion, "The Paintings of Venice." Compare what is said of that book. 708.5

**GUIDE TO THE PAINTINGS OF VENICE**: an Historical and Critical Account of all the pictures in Venice, with Quotations from the best Authorities; and Short Lives of the Venetian Masters. Illus. Lond., George Bell & Sons. N. Y., Macmillan, 1895, \$1.50.

The title explains the object of this book. Its obvious fault is in the use of criticisms by writers taking absolutely contrary views of art, and by some writers who have given no attention to art at all, so that the standard of judgment applied to one picture is not that applied to another. John Ruskin, Crowe and Cavalcaselle, Sir H. A. Layard, Sir A. Hume, W. D. Howells, Charles Blanc, Mrs. Oliphant, Bernhard Berenson, and Sir Charles Eastlake—it is only necessary to mention such a list of sources to show how valueless is the comparative criticism obtained. Historically and as a work of reference the book has great value. 708.5

**RAPHAËL'S MADONNAS AND OTHER GREAT PICTURES**; reproduced from the original paintings, with a life of Raphaël, and an account of his chief works. Illus. Lond., Geo. Bell & Sons. N. Y., Macmillan, 1894, \$8.

The plates in this volume, numerous and good, give an excellent idea of so much of Raphaël's art as is apart from his great wall-paintings. Those wall-paintings are of course the really immortal and in their way unequalled part of his work; but the easel-pictures, and especially the Madonnas, will always be most generally popular. Compare what is said of the work of Julia Cartwright above. 709

**Keene, C. S.** See Layard, G. S.

**Koehler, S. R.**

**ETCHING.** An outline of its technical processes and its history, with some remarks on collections and collecting. Illustrated by 30 plates by old and modern etchers, and numerous reproductions in the text. N. Y., Cassell, \$20.

"A sumptuous volume."

767

**La Farge, John.**

- **CONSIDERATIONS ON PAINTING:** Lectures given in 1893 at the Metropolitan Museum of New York. N. Y., Macmillan, 1895, \$1.25.

The reader of these lectures will feel a certain disappointment when he notices that he forgets the contents of one page as he begins the next, and that it is very hard to recall the thread of thought or even the general plan of a lecture. The style is picturesque and vivid, and the book is as interesting as writing upon such a subject can possibly be made; therefore the reader will find that easy and pleasant which it is altogether advisable to undertake—namely, the careful re-reading of the text. To Mr. La Farge, an accomplished artist in the maturity of his powers, and a life-long student of the theory of art, there is nothing so positive in art-criticism or art-laws that it can be stated sharply in a few words. Profound truth in fine art has to be suggested, not asserted, and the student must fit his mind to grasp the full value of the suggestions here.

704

**Lafenestres, Georges.**

- LA PEINTURE ITALIENNE.** (B.E.B.A.) Vol. I. Paris, Quantin, 5 fr.

Only the first volume of this valuable handbook has appeared. It includes the history to the close of the XV. century. The illustrations are singularly well chosen, and, in spite of their small size, very instructive.

759.5

**Lafenestres, Georges, et Richtenberger, Eugene.**

- LE MUSÉE NATIONAL DU LOUVRE.** Paris, Quantin, 10 fr.

A volume of 380 pages, with 100 photographic plates, of no great merit. It is devoted entirely to a catalogue of the paintings in the Museum, arranged according to the Galleries, and made accessible by an index in which the artists' names are alphabetized under the different schools. It is wholly a work of reference, but as each title is accompanied by a description of the picture and a brief sketch of its history, the book is useful to all who are studying painting in any systematic way.

708.4

- LA PEINTURE EN EUROPE.** Paris, Quantin, 1895.

Under this general title a series of books are appearing, one of which, that having to do with the Louvre, is described above. That on Belgium and that on Florence have also appeared (Oct., 1896). 10 fr. each.

759

**Landseer, Sir Edwin.** See Sweetser, M. F.

**Lanzi, L'Abbe Luigi.**

- HISTOIRE DE LA PEINTURE EN ITALIE.** Paris, H. Seguin, 1824, 5 v. Out of print.

This celebrated writer wrote before the foundation of modern archaeological science; his work needs to be checked by later and more severe investigators. This book, however, remains a classic. The French translation is much better known than the Italian original.

759.5

**Layard, George Somes.**

- LIFE AND LETTERS OF CHARLES SAMUEL KEENE.** Lond., Sampson Low, 1892, 12s. 6d.

This life of the great artist in black and white, the best man, probably, that ever worked for *Punch*, should be compared with the "Life of Caldecott," by Henry Blackburn, and Spielman's "History of *Punch*." Charles Keene was a man of great and peculiar genius, and the reader will understand that the fact of his work being in small and black pictures instead of large and colored ones in no way lowers their standard as works of original genius.

741

**Lecomte, Georges.**

- L'ART IMPRESSIONNISTE D'APRÈS LA COLLECTION PRIVÉE DE M. DURAND-RUEL.** 36 Eaux-Fortes, pointe-sèches et Illustrations dans le texte de A. M. Lauzet. N. Y., Durand-Ruel, 1892, \$10.

It is, perhaps, too early to compose a general treatise on "Impressionism."

This volume contains an account of the leading painters of that school, Degas, Manet, Monet, Pissarro, Sisley, and others, and the sculptor Rodin. Illustrations in black and white can give but a slight idea of the paintings which they are supposed to represent. It is desirable, therefore, that a cheaper edition without the illustrations should be offered. Moreover, as the artists who have built up this powerful school are still for the most part living, better works on the general subject may be expected; but every student of art ought to know something of impressionism, for there is no school of our day so original, and few so powerful and suggestive.

759.4

**Lecocq de la Marche, Albert.**

- LES SCEAUX.** (B.E.B.A.) Paris, Quantin, 1889, 5 fr.

The study of seals is closely akin to that of coins and medals. It is to be observed that the sculptor in either case engraves in the hollow or in the sunken die, in intaglio—as the phrase is taken from the Italian. In the case of seals the impression is taken from this die in some soft material; in the case of coins and medals it is taken in metal and with very great pressure.

Historically seals are of great value in the way of dating other important works of art, because they very commonly bear the exact date of their execution, or lacking this, they often contain portraits of sovereigns, with their names and titles, and are thus capable of being dated accurately. They are valuable also for costume, including armor and royal, noble, and clerical insignia. Compare what is said of Mr. Demay's book in Part IV.

929.8

**Lefort, Paul.**

- LES CHEFS-D'ŒUVRE DE L'ART AU XIX. SIÈCLE. LA PEINTURE FRANÇAISE ACTUELLE.** Paris, Montgredien, Librairie Illustrée, 26 fr.

Belongs to the series catalogued under the names of Gonse, De Lostalot, Michel, and De Wyzewa. It is a very good account of French painting from about 1870 to the present time. During these years very important growth and development has marked the state of painting in France, and the reader is reminded that the more recent the artists, the less is to be found concerning them and their works in the accessible books of reference.

759.4

- LA PEINTURE ESPAGNOLE.** (B.E.B.A.) Paris, Quantin, 5 fr.

Undoubtedly the best account of Spanish painting procurable in a very small volume and at a low price. It begins with the Manuscript decoration of the early Middle Ages. Its tone of criticism is just and equable.

759.6

- VELASQUEZ.** (L.A.C.) Paris, Librairie de l'Art, 1888, fr. 8.50.

Mr. Lefort has given special attention to Spanish painting, and this brief biography of Velasquez is worthy of careful comparison with the more recent works by Armstrong and Stevenson, and the larger ones by Justi and Maxwell.

759.6

**Leighton, Sir Frederick.** See Rhys, E.

**Lenormant, François.**

- MONNAIES ET MÉDAILLES.** (B.E.B.A.) Paris, Quantin, 5 fr.

By an archaeologist of excellent standing, recently deceased. He had given especial attention to numismatics and the study of medallions, and is the author of important works on these subjects. See also Humphreys.

737

**Leonardo.** See Richter, Jean Paul, and Sweetser, M. F.

**Lindsay, Lord.**

- SKETCHES OF THE HISTORY OF CHRISTIAN ART.** Lond., Murray, 1886, 2 v., 24s.

This work, which was intended to treat of the religious meaning and the sentiment of Italian painting, was never carried beyond the time of Fra Angelico. Its tone of discussion is extremely delicate and just. It is to be compared with such a book as Rio's, and, for its account of Christian myths, and their significance, with Mrs. Jameson's.

247

**Linton, W. J.**

WOOD-ENGRAVING: A MANUAL OF INSTRUCTION. Illus. N. Y., Macmillan, \$3.

By one of the most able and truly artistic engravers of modern times on his own art, its technicalities and true nature, and its history. Mr. Linton is one of those very few artists who know how to write upon art. In reading his work one learns not only much about wood-engraving but also much about art as the artist sees it. 761

**Lorrain, Claude.** See *Grahame, G.; Michel, Émil; Pattison, Mrs. Mark; and Sweetser, M. F.*

**Low, Will H.**

A CENTURY OF PAINTING. *McClure's Magazine*. N. Y., S. S. McClure Co., 12 nos., \$1.

This series of papers began Dec., 1895, was continued to Oct., 1896, inclusive, and concluded Apr., 1897. It forms a consecutive account of the painting which has its centre in Paris during the hundred years ending in 1890 or thereabout. Mr. Low is an American painter of reputation and ability, of Parisian teaching but now for many years a resident of New York. His articles are illustrated by a great number of tolerably successful half-tone prints. 759.1

JEAN LÉON GÉRÔME: MAURICE BOUTET DE MONVEL.

In "Modern French Masters." Very careful reading will interpret Mr. Low's guarded expressions of opinion, which opinion is altogether worth having when it is found. That Gérôme is not much of a painter but a very powerful illustrator, that is, a story-teller and even a historian in line and color, is an important fact which the author of these notices lets us see, although he does not say it in any one place very plainly. As for the less known artist who, although working as an illustrator, is really an artist pure and simple, Mr. Low's paper is almost the only information about him which is easily accessible; its accuracy and precision of statement leave nothing to be desired. 759.4

**Lübke, Wilhelm.**

GESCHICHTE DER ITALIENISCHEN MALEREI. Stuttgart, Ebner & Seubert, 1878, 54 marks.

First published in 1878; does not replace any of the other rather numerous works on the same subject, but has its value, and should be added to a library at all rich in works on Fine Art. 735

**Macklin, Rev. Herbert W.**

MONUMENTAL BRASSES. Illus. Lond., Swan Sonnenschein & Co., 1890, 3s. 6d. N. Y., Macmillan, \$1.25.

England is richer than the countries on the Continent in the engraved metal plates which formed the most ornamental part of mediæval tombs. These plates are deeply engraved with figures of knights in their armor and ladies in their more splendid dresses; the study of the history of costume owes much to them. The inscriptions are often of historical interest and the engraving, though simple, is well worthy of study as a branch of the decorative art of the time. 247.3

**Mangeant, P. E.**

ANTOINE ETEX, PEINTRE, SCULPTEUR ET ARCHITECTE. Versailles, P. E. Mangeant, 1895.

Etex is the celebrated sculptor of one of the great groups on the Arc de l'Etoile. He is far better known as a sculptor than in any other way; his active career lasted through the reigns of Louis Philippe and Napoleon III. 700

**Mantz, Paul.**

HANS HOLBEIN: Dessins et gravures sous la direction de Edouard Lièvre. Paris, Quantin, 1879, 100 fr.

This life of Holbein is by a competent writer; the illustrations are very numerous and useful, though not generally photographic. Mr. Lièvre is well known as

an etcher of merit who has made it his peculiar task to reproduce with extreme accuracy ancient works of art, especially decorative pieces. His training has fitted him well for producing the close copies required for Holbein's paintings and drawings 780

FRANÇOIS BOUCHER, LEMOYNE ET NATOIRE. Paris, Quantin, 1880, 100 fr.

Boucher is the best known of the painters of the reign of Louis XV. His pictures form an important part of the rich decoration of the interiors which we now call "rococo" and "Pompadour"; they appear as panels above doors or in the large coves at the top of walls, as well as separately framed like what are called easel-pictures. He is eminently a decorative artist, and the dainty ornament of the time would hardly have been all that it was without his aid. The illustrations to this volume are very numerous, mostly etchings after the artist's paintings, though a few are his original work. Lemoigne and Natoire are less known artists of the same period. By far the greater part of this volume and nearly all the illustrations are devoted to Boucher. 759.4

Marquand, Allan, and Frothingham, Arthur L.

HISTORY OF SCULPTURE. N. Y., Longmans, 1896, \$1.50.

One of the Series of College Histories of Art; see under Hamlin and Van Dyke. In spite of the title it is devoted to European sculpture exclusively, and that since the beginning of historical times. It is illustrated by 113 half-tone prints, and, as in the other volumes of the series, each chapter is headed by a bibliography and is closed by other useful information in concentrated form. There is also a table of the addresses of makers of photographs and plaster casts: a really invaluable help to the student in this country. The two authors are scholars of the right sort; each in his way as thorough and careful as could be desired—systematic and critical. 730

**Marx, Roger.**

HENRI REGNAULT. (L.A.C.) Paris, Librairie de l'Art, 1886, 7 fr.

Regnault was already famous, and deservedly so, when at the age of twenty-eight he was killed during the fights before Paris. His most celebrated picture is the portrait of Marshal Prim now in the Louvre. This volume contains a number of successful illustrations. 759.4

**Mason, George C.**

LIFE AND WORKS OF GILBERT STUART. N. Y., Scribner, 1879, \$10.

For Americans, Stuart has a peculiar value beyond his artistic merit, though that is considerable. The book before us contains ten photographic copies of portraits by the artist, besides the two of the "Gibbs Washington" and two portraits of Stuart himself. The text is interesting biographically and historically. 759.1

**Mesnard, Leonce.**

LA PEINTURE À SIENNE. Paris, 1878. O.P.

The Siennese School has a value in early Italian painting more nearly equal to that of the Florentine School than readers of Vasari are led to suppose. This book partly corrects the erroneous impression referred to, and is of general value in the history of the art. 759.5

**Michel, André.**

LES CHEFS D'ŒUVRE DE L'ART AU XIX. SIÈCLE. L'ÉCOLE FRANÇAISE DE INGRES À DELACROIX. Paris, Montgredien, Librairie Illustrée, 26 fr.

Belongs to the series catalogued under the names of Gonsse, Lefort, De Lostalot, and De Wyzewa. It covers what may be called the earliest epoch of modern French painting, namely from about 1770 to the beginning of the contest between the Classic and Romantic Schools. It is valuable in itself, but its peculiar importance is as a prelude to the works by De Lostalot and Lefort. 759.4

**Michel, Émil.**

REMBRANDT: HIS LIFE, HIS WORK, AND HIS TIME. Transl. from the French by Flor-

ence Simmonds, edited by Frederick Wedmore. Lond., Wm. Heinemann, 1894, 2 v., 42s.

A thorough and valuable treatise of the life and works of one of the greatest painters of Europe, who is also the recognized chief of all etchers, past and present. The French original is a large and handsome book with many illustrations; the English translation is made still more showy and expensive, and has added plates. These costly monographs often contain so much that is valuable to the student that they require special mention, and this is one of the best of them. There is a smaller work by the same author in the series called *Les Artistes Célèbres*. (Paris, Librairie de l'Art, 8 fr.) 759.9

ÉTUDES SUR L'HISTOIRE DE L'ART: DIEGO VELASQUEZ; LES DÉBUTS DU PAYSAGE DANS L'ÉCOLE FLAMANDE, CLAUDE LORRAIN; LES ARTS À LA COUR DE FRÉDÉRIC II. Paris, Hachette, 1895, fr. 3-50.

Separate monographs by a very competent writer made into one volume. 759.6

### Michiels, Alfred.

VAN DYCK ET SES ÉLÈVES. Paris, Renouard, 1881, 20 fr.

Has a number of engravings after Van Dyck, and five excellent fac-similes of those remarkable etchings of his, which command the admiration of all artists and are rare and of great value in their best condition.

Not exactly a critical work; but the information given of the surroundings of the painter, the condition of the societies in which he lived, and the characters of the men with whom he associated, is very full and valuable as a preparation for the understanding of the remarkable art of the painter. 759.9

### Middleton, J. Henry.

ENGRAVED GEMS OF CLASSICAL TIMES, with a catalogue of the Gems in the Fitzwilliam Museum, Cambridge. N. Y., Macmillan, 1891, \$3.50.

The matter of engraved gems is so very important to the student of ancient art and of decorative art that he may well wish to go farther than the little handbooks of Babelon and Lecoy de la Marche can take him. This book by an excellent all-round student of art, recently deceased, will be found of the very highest value, and in general seems to be based on a close personal knowledge of the works of art described. Cameos or gems carved in relief are treated as well as those engraved as for seals. 738

Article SCHOOLS OF PAINTING, *Encyclopædia Britannica*, 9th ed.

Gives brief accounts of all the principal schools and names all the greatest masters. Many illustrations. The criticism is generally just.

Article SCULPTURE, *Encyclopædia Britannica*, 9th ed.

Valuable paper, both technical and historical.

Article WOOD-CARVING, *Encyclopædia Britannica*, 9th ed.

Article TEMPERA, *Encyclopædia Britannica*, 9th ed.

Describes the process which was most used in Italy both for wall work and panel painting during the days of the early Renaissance.

Millet, Jean François. See Cartwright, Julia; Roger-Miles, L.; and Sensier, A.

### Mitchell, Lucy M.

HISTORY OF ANCIENT SCULPTURE. N. Y., Dodd, Mead & Co., 1883, \$4.

An excellent manual for general use. It makes little claim to originality of research on the part of its author, but the marshalling of the facts and the presentation of the different theories is intelligible, and there is probably no better book for the constant reference required in a library of fine art. There are 300 illustrations.

They are not very excellent as pictures but they serve their purpose. The publishers have issued a portfolio with phototype illustrations of 36 pieces of sculpture under the title "Selections from Ancient Sculpture" (\$4); this work may be considered a supplement to Mrs. Mitchell's volume. 732

### Modern French Masters.

A Series of Biographical and Critical Reviews by American Artists. Edited by John C. Van Dyke. N. Y., Century Co., 1896, \$10.

The authors of this book are J. Carroll Beckwith, E. H. Blashfield, William A. Coffin, Kenyon Cox, Wyatt Eaton, G. P. A. Healy, Arthur Hoebner, William H. Howe, Samuel Isham, Will H. Low, Theodore Robinson, D. W. Tryon, H. W. Watrous, and J. Alden Weir. Some of the more important articles are mentioned separately under the artists' names. The book is illustrated by 37 large wood-cuts, of that high character of excellence in artistic workmanship which the *Century Magazine* has done so much to establish, and 28 half-tone prints. The editor expressly states in his preface that it has been with deliberate purpose that "the best wood-engravings and the best half-tones" are put here together side by side for comparison.

As all the articles in this book are by practising painters writing about other painters whose works they intimately know, the reader has one of the best opportunities possible to see for himself what professional art criticism really is. There is only one drawback to keep in mind—the quasi-necessity of being at once entertaining and untechnical. An artist writing for artists would produce something, on the whole, more instructive for the few who would read it intelligently. 759.4

### Modern Poster, The.

By ARSÈNE ALEXANDRE, M. H. SPIELMAN, H. C. BUNNER, and AUGUST JACCACI. Illus. N. Y., Scribner, 1895, \$3.

See notes under the names of contributors. 740

### Mollett, John W.

REMBRANDT. (G.A.S.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

Very judiciously compiled from the larger work of Vosmaer described in this catalogue. 759.9

### Molmenti, P. G.

CARPACCIO, SON TEMPS ET SON ŒUVRE. Venise, Ongania, 1893, 6 lire.

Carpaccio's chief value in the modern world is as a recorder of the splendid costumes and rich surroundings of the Renaissance, and especially as a transmitter of those strange architectural dreams with which the XV. century men loved to fill their backgrounds. The writer of these notes has said elsewhere that the architectural Renaissance can never be rightly understood without the study of these designs, which were never embodied except in pictures. 759.5

Moore, Albert. See Baldry, A. L.

### Moore, Charles H.

EXAMPLES FOR ELEMENTARY PRACTICE IN DELINEATION, designed for the use of Schools and isolated beginners. Bost., Houghton, 1884, \$1.

Mr. Moore is instructor in drawing and the principles of designing in Harvard University. As an artist his work has always been remarkable for extraordinary delicacy of finish and minute refinement both in line and color. He has always advocated a far more thorough training in linear drawing and firmness of outline as a preparatory step towards finished work than is usually taught at present. This book is a brief embodiment of his system and contains twenty plates of outline drawing intended to aid in his method of work. 740

### Moore, George.

IMPRESSIONS AND OPINIONS. N. Y., Scribner, \$1.25.

Four essays: "Meissonier and the Salon Julien," "Art for the Villa," "Degas," "New Pictures in the National Gallery." See what is said of this author's book "Modern Painting." 750

**MODERN PAINTING.** N. Y., Scribner, \$2.

Twenty essays on living painters and modern art tendencies, both good and evil, with frequent allusions to old artists, and some account of men who are not painters. Thus the article on Charles Keene, the draughtsman and caricaturist of the London *Punch*, is admirable art criticism. There is some excess of enthusiastic praise of art which he loves and of contempt for artists and critics whom the author looks upon as wholly astray in their aims and work, but the book is almost wholly right in its tendency. It should be read with care by all who really wish to know how artists look at and understand art and how art should be interpreted. 750

**Morelli, D.** See Willard, A. R.

**Morelli, Giovanni.**

**ITALIAN PAINTERS: CRITICAL STUDIES OF THEIR WORKS.** Transl. by Constance Jocelyn Ffoulkes. Lond., John Murray, 1892, 30s. N. Y., Scribner, \$12. Vol. I., The Borghese and Doria-Pamfili Galleries. Vol. II., The Galleries of Munich and Dresden.

This author is the creator of a system of study applied to the authenticity of ancient paintings by means of which he has challenged the attribution of many pictures in the public galleries of Europe. The time has not come to speak positively as to the final result of this novel system of inquiry, which depends upon close study of minute particularities of form and handling in the works of each separate master. It is, meantime, of singular importance for comparative study and should be compared carefully with the works of Crowe and Cavalcaselle and other analysts of Italian painting. 759.5

**Morin, Louis.**

**FRENCH ILLUSTRATORS.** Preface by Jules Claretie. Illus., in five parts. N. Y., Scribner, 1893, \$15.

Text not important. Contains illustrations, very beautifully reproduced, of the work of many artists of the great Paris school, among whom are the famous painters Édouard Detaille and Pierre Puvis-de-Chavannes; the marvellous draughtsman in black and white, Paul Renouard; the prince of modern descriptive illustrators and story-tellers, Daniel Vierge; that master of broad farce who calls himself Caran d'Aché, and such well-known men as Lynch, Forain, and de Myrbach. An article in the *Nation*, vol. 57, p. 454 (December 14, 1893), by a very competent writer, draws a comparison well worthy of study between the French and the American illustrators, as described in this book and in its companion, for which see Smith, F. Hopkinson. 740

**Morland, George.** See Richardson, R.

**Morris, William, and Middleton, J. H.**

**ARTICLE MURAL PAINTING,** *Encyclopædia Britannica*, 9th ed.

Extremely valuable remarks on the principles of fine art used decoratively, as almost all important fine art has been.

**Müntz, Eugène.**

**RAPHAËL, SA VIE SON ŒUVRE ET SON TEMPS.** Paris, Hachette, 1885, 25 fr.

Valuable as being the work of one who thoroughly understands the fine arts other than painting, and who is able, therefore, to explain the relation of Raphael's work as a painter to his own achievements in other fields and to the world of fine art around him. 759.5

**DONATELLO.** (L.A.C.) Paris, Librairie de l'Art, 1885, 8 fr.

Donatello is generally taken as the greatest sculptor of the early Renaissance. The present biography of him, by a very competent writer, contains a great many valuable illustrations, some of them representing pieces but very little known. 732

**Murillo.** See Sweetser, M. F.

**Murray, A. S.**

**HISTORY OF GREEK SCULPTURE FROM THE EARLIEST TIMES DOWN TO THE AGE OF**

**PHEIDIAS. HISTORY OF GREEK SCULPTURE UNDER PHEIDIAS AND HIS SUCCESSORS.** N. Y., Scribner, \$14.40.

Taken together, these two books make a history of sculpture, Greek and Græco-Roman. Mr. Murray is in charge, at the British Museum, of the Greek and Roman antiquities, and is an archaeologist of repute. The work is composed on scientific lines; the reader is helped by references to many other authors. 733

**Muther, Richard.**

**HISTORY OF MODERN PAINTING.** Illus. N. Y., Macmillan, 1896, 3 v., \$20.

A book which every library should possess if possible. Painting of the present century is treated from every point of view, national, sentimental, social; an attempt being made to classify artists into schools, or at least into groups, while at the same time the difficulty of making such a classification accurate is strongly insisted on. Departments of modern art, which would have seemed very remote from the sympathies or experience of a German professor or the employee of a German museum, are found to be treated with singular insight and sympathy. The shortcomings of the book are the inevitable ones, such as the comparative ignorance of painters who have seldom exhibited on the continent of Europe, the total omission of some very able artists—probably from the same reason—and the taking of illustrations, not from the original works, but from reproductions in continental journals. In every such work there is an almost irresistible tendency to treat the literary, or sentimental, or moral side of art, rather to the exclusion of the artistic side. This must always be so, because the artistic expression is extremely difficult of explanation in words. The language of art is very difficult of translation into any other language. To a great extent this difficulty has been overcome in the book before us. The amount of labor that it represents is indeed extraordinary, and it has been well-directed work. 759

**Orchardson, W. Q.** See Armstrong, W.

**Osler, W. Roscoe.**

**TINTORETTO.** (G.A.S.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

An enthusiastic and admiring notice of a painter concerning whom opinions will always differ widely. Some will claim for Tintoretto a place among the half dozen greatest names in art, while to others he must appear a man of the second rank, although of consummate ability. As there is but little known of his life, a brief biography gives all that can be recorded, but the analysis of his work cannot be adequate unless carried to considerable length. 759.5

**Overbeck, J.**

**GESCHICHTE DER GRIECHISCHEN PLASTIK.** Leipzig, Hinrichs'sche Buchhandlung, 1892, 2 v., 43 marks.

The standard history of Greek sculpture. It needs to be translated into English, the more so that it is written in a German very difficult for all who are not perfectly at home in the language; that is to say, by the vast majority of English-speaking students. The book is marred by a too great willingness to use as of authoritative value the words of classical writers concerning works of sculpture. These words are never critical, nor the writing of men who professed to have studied, examined, and compared works of art of different epochs. They are mere mention, in the course of a traveller's observation, or else mere allusion; and, however valuable they are in the absence of other information from the ancients themselves, no real knowledge of the character of ancient sculpture is to be got from them. 733

**Paris, Pierre.**

**LA SCULPTURE ANTIQUE.** (B.E.B.A.) Paris, Quantin, 5 fr. Transl. as **MANUAL OF ANCIENT SCULPTURE.** Ed. by J. E. Harrison. Phila., Lippincott, 1889, \$3.

Treats of the sculpture of the ancient Asiatic nations, of Egypt, of Greece, Etruria, and Rome. It covers, therefore, much the same ground as the chapters on sculpture of the books by Babelon, Collignon, Maspero, and Murray, named in Part I.; it is well to compare the treatment of such subjects by different authors. 732



**Pattison, Mme. Mark.**

CLAUDE LORRAIN, SA VIE ET SES ŒUVRES, d'après des documents inédits. Paris, Librairie de l'Art, 35 fr.

Compare what is said of this writer under "The Renaissance of Art in France," and also under Dilke. This treatise is chiefly valuable for the great amount of information it contains and the chronological and other tables which are added to it; there are also a number of full-page plates. It would be too much to say that the art of Claude—an art very difficult to criticise rightly—is altogether well explained in this book, but it is far more likely to lead to correct than to erroneous views. 759.4

**Paul Veronese. See Yriarte, C.**

**Pennell, Joseph.**

PEN DRAWING AND PEN DRAUGHTSMEN: their work and their methods; a study of the art to-day, with technical suggestions. Illus. N. Y., Macmillan, 1894, \$15.

Mr. Pennell is himself an artist in pen drawing for reproduction. In this work he gives advice to those who would become skilful in the art; he gives also a great number of notices of artists of our time who have been eminent in this art, together with specimens of their work. In the course of his argument the desire to insist upon the one merit of skill in pen drawing, intended for reproduction, has led him into strange criticisms of great men of the past. For most readers the attractiveness of the book will be in the illustrations, which form a sort of encyclopædia of black and white of the day, but in this respect it would be more useful and certainly more entertaining if their titles and legends were given to the pictures. 740

MODERN ILLUSTRATION. Illus. Lond., Geo. Bell & Sons. N. Y., Macmillan, \$3.50.

It has been said in speaking of Mr. Pennell's larger book on "Pen Drawing" that its chief use to most readers would be that of a treatise on modern book illustration. The present volume is useful in a similar way, and is much smaller and less expensive. The reproductions are very uneven in quality. Here, as in the larger work, the pictures would be more interesting if the titles were given. 655.53

THE ILLUSTRATION OF BOOKS: a Manual for the Use of Students; Notes for a Course of Lectures at the Slade School, University College. Lond., T. Fisher Unwin. N. Y., Century Co., 1896, \$1.

In this little volume the practical instructions to pen draughtsmen who wish to work for reproduction, which instructions are also included in the larger work, are given in a compact form, and with additions and a new arrangement. The author is an enthusiast for the art of which he treats and to which he has devoted himself. 655.53

**Perkins, Charles C.**

HISTORICAL HANDBOOK OF ITALIAN SCULPTURE. Illus. N. Y., Scribner, \$4.

Devoted chiefly to the sculpture of Central and Northern Italy from about 1300 to about 1600. It contains many errors, and should be wholly revised in the light of modern discoveries, but it can give a good general account of this very important phase of art. 735

**Perry, Walter Copland.**

GREEK AND ROMAN SCULPTURE. Illus. Lond., Longmans, 1882. Out of print.

Valuable for the systematic arrangement of the information concerning ancient sculpture as we obtain it from the writers of antiquity, and the comparison of this information with the extant works which are thought to be of the same period. See, however, what is said, under Overbeck, of what ancient writers have said of ancient art. 738

**Phidias. See Collignon, M.**

**Phillips, Claude.**

ANTOINE WATTEAU. Portfolio Monograph,

June, 1895. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Watteau is in a certain sense to be compared with Hogarth. Each was a painter whose subjects were of such a character that they alone are regarded in looking at the work of art, while in each the painting itself is masterly both in intention and technic. Even painters disregard Hogarth too much, forgetting that he is so much more than a mere recorder or a mere caricaturist; while Watteau, though his work is universally admired by those who are most fitted to appreciate it, is little regarded by the student in general. The present author calls Watteau the greatest of small masters; but he is, perhaps, even more than this. 759.4

SIR JOSHUA REYNOLDS. N. Y., Scribner, 1894, \$2.50.

One of the best of recent monographs. Contains nine illustrations from prints by the master. 759.2

FREDERICK WALKER. Portfolio Monograph, June, 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

A vigorous and really critical monograph on the work of an admirable artist who died in 1875. 759.2

THE PICTURE GALLERY OF CHARLES I. Portfolio Monograph, Jan., 1896. Lond., Seeley & Co. N. Y., Macmillan, \$1.25.

Charles I. of England owned a very large collection of paintings, many of them of the highest possible value. The authorities of the Commonwealth ordered the sale of these, and they were scattered over Europe. The present work is a praiseworthy attempt to enumerate them and to ascertain their present location. Many very good photographic reproductions are given. 750

**Pollard, A. W.**

ITALIAN BOOK ILLUSTRATIONS, chiefly of the XV. century. Portfolio Monograph, Dec., 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

A good and appreciative essay on a class of books which are among the most beautiful in the world by means of their illustrations, in which the fresh charm of the early Renaissance exists unmarred by other influences. There are many examples given in reproductions generally good; the text is valuable. 655.53

**Poster, The Modern. See Modern.**

**Poynter, Edward J.**

TEN LECTURES ON ART. 3d ed. Lond., Chapman & Hall, 9s.

Contains very just conclusions as to fine art and very clearly expressed analysis of painting of many schools. The comparisons of Continental painting with English are fair and almost wholly satisfactory. 750

**Poynter, Edward J., Editor.**

A series of "ART HANDBOOKS." Illustrated.

**Poynter, E. J., and Head, P. R.** PAINTING, CLASSICAL AND ITALIAN. N. Y., Scribner, \$2. 759

**Smith, Gerard W.** PAINTING, FRENCH AND SPANISH. N. Y., Scribner, \$2. 759.4

**Buxton, H. J. W., and Poynter, E. J.** GERMAN, FLEMISH, AND DUTCH PAINTING. N. Y., Scribner, \$2. 759

**Redgrave, Gilbert R.** HISTORY OF WATER-COLOR PAINTING IN ENGLAND. N. Y., Scribner, \$2. 759.2

**Buxton, H. J. Wilmot.** ENGLISH PAINTERS: With a Chapter on American Painters by S. R. Koehler. N. Y., Scribner, \$2. 759.2

These five books may be taken together as forming a history of Painters and Painting in the sense that they tell what Painters have been successful and famous in the different countries of Europe and in the



United States before about 1860, that they give dates, mention by name the more celebrated pictures, and give prominence to those artists who are esteemed the bringers in of important changes and as founders of new schools. Considered as works of criticism, they fail in that there is a visible attempt to explain what cannot easily be explained in words, except at great length, and that, moreover, they seem to be written rather by scholars familiar with the externals of art, and knowing little of its essential character. In these respects the book on water-color in England is much the best, but this is partly because 259 pages are devoted to this small subject; a space ten times as great as it would occupy in proportion with the others. A brief synoptical history of painting would be best in the form of a biographical dictionary of artists arranged in the order of their schools. If a dictionary such as Bryan's or Seubert's could be rearranged so that the notices would follow one another systematically and not alphabetically, and made accessible by a full alphabetical index, the comparative length of the notices would show the student which were the more important artists, and differences of type and so forth might be utilized. In this way the necessity of keeping up a continuous narrative would be avoided. The author would not attempt to make his story attractive except as to one artist at a time. Something like this is done in the volume above named on German, Flemish, and Dutch Painting—the most useful of the series. It is probable that books covering so large a field as the painting of even one great nation are seldom read consecutively; they are used for reference. Only books on a much larger scale, with much more opportunity for detail and comparison, can be made agreeable reading.

With regard to one volume of this series it should be said that the sketch of "American Art" does not include the men who have made it what it now is, even artists so long before the public as La Farge, Inness, Chase, and Martin being omitted. Probably it was not meant to include men living when the book was written.

#### Propert, J. L.

HISTORY OF MINIATURE ART; with notes on Collectors and Collections. Illus. N. Y., Macmillan, 1887, \$27.50.

Almost wholly devoted to the painting of very small pictures. This covers the ground of paintings in mediæval manuscripts, and following these, chiefly the small portraits arranged medallion-wise of the XVI., XVII., and XVIII. centuries. It is to this art that all the illustrations except one plate are devoted. There are chapters also on modelling in wax, snuff-boxes, etc., and an interesting discussion of collectors and collecting. The plates are of singular value. 757

#### Radcliffe, A. G.

SCHOOLS AND MASTERS OF SCULPTURE. N. Y., Appleton, \$3.

A sketch of the History of Sculpture in all ages. There has been a serious attempt to make an interesting continuous narrative of each chapter, and the attempt is more nearly successful than could be anticipated. The critical value of different chapters varies greatly; thus the account of Gothic sculpture is of little utility, that of sculpture under the Romans is marred by too great willingness to accept as fact what is only assumed, while the account of nineteenth century sculpture is usually good and shows much critical insight. A great deal of space is taken up by mere anecdote; and this has the additional bad result that contemporary gossip about a work of art is allowed to influence opinion as to the work itself and its value. The book ends with two chapters on the museums of Europe and America, but these are far too brief to be of much value as guides to the student. There are about thirty full-page photographic illustrations of representative sculptures. 730

SCHOOLS AND MASTERS OF PAINTING. N. Y., Appleton, \$3.

Has nearly the same character as the companion volume on sculpture. 759

Raphael. See Cartwright, Julia; Muntz, E.; Sweetzer, M. F.

#### Redford, George.

SCULPTURE: EGYPTIAN, ASSYRIAN, GREEK, AND ROMAN. (Art Handbook Series.) N. Y., Scribner, \$2.

A good general account of ancient sculpture; may

be trusted for the general accuracy of its statements. It seems carelessly written, however, as if the exact force of words was not felt. 732

#### Redgrave, Richard and Samuel.

A CENTURY OF PAINTERS OF THE ENGLISH SCHOOL. 2d ed. Abridged and illustrated. Lond., Sampson Low, 1890, 7s. 6d.

An account of the English painters from the time of Henry VIII. to the close of the generation which was passing away about 1885. It is very readably written in narrative form. Few books of the kind are as just and sympathetic as this. It does not give the names of those living in 1885. 750.2

#### Redgrave, Samuel.

DICTIONARY OF ARTISTS OF THE ENGLISH SCHOOLS, ETC. New and revised edition. N. Y., Macmillan, \$5.

Contains much the same matter as a "Century of Painters," but arranged alphabetically under names of artists, and to this adds notices of sculptors, architects, etc. 703

#### Rees, J. Runtz.

HORACE VERNET: PAUL DELAROCHE. (G.A.S.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

Comprises two papers. Of the first paper it is to be said that Vernet's work has no such value as this author ascribes to it; no artist would join for one moment in the praise awarded to him here. The other paper is more judicious in the matter of artistic appreciation. In fact the sense of Delarocche's place in art seems to be adequate. Both the essays are made valuable to the student of modern painting by the list of works, dates, anecdotes, etc. 759.4

#### Reid, George.

Article PAINTING, Encyclopædia Britannica, 9th ed.

Devoted practically to descriptions of different processes, with valuable hints.

#### Reinach, Salomon.

ROMAN SCULPTURE. Illus. N. Y., Macmillan.

Announced without date.

The author is a well-known archaeologist who has given unusual attention to the Roman antiquities with which France and her colonies are richly endowed: he has also published monographs on the Trajan column at Rome and on separate works of Greek art. He is Director of the Archaeological Museum at St. Germain-en-Laye near Paris. 733

Regnault, Henri. See Marx, R., and Hamerton, P. G., under "Modern Frenchmen."

Rembrandt. See Haden, Francis Seymour; Hamerton, P. G.; Mollett, J. W.; Sweetser, M. F.; and Vosmaer, C.

Reynolds, Sir Joshua. See Chesneau, Ernest; Phillips, C.; and Sweetser, M. F.

#### Rhys, Ernest.

SIR FREDERIC LEIGHTON: an illustrated chronicle, with prefatory essay by F. G. Stephens. Illus. Lond., George Bell & Sons. N. Y., Macmillan, 1895, \$20.

Leighton, late President of the Royal Academy, was one of those painters who both achieved and deserved great success. He was a man of extraordinary ability and a hard and constant worker; if his art is less fascinating than that of some of his contemporaries, it is full of merit, showing both force and delicacy. A comparison between him and two other English painters of his time is suggested under Bell's "Burne-Jones." 750.2

#### Ricci, Corrado.

ANTONIO ALLEGRI DA CORREGGIO: His Life, His Friends, and His Time. Transl. by

Florence Simmonds. Illus. N. Y., Scribner, 1894, \$12.

One of the most interesting and valuable of the monographs which are now so numerous. The illustrations are not so beautiful as those of many other similar books, but they are photographic reproductions, trustworthy as far as they go, and abundant. Correggio's frescoes at Parma are thought by many excellent judges to be the finest mural paintings in Europe: these are discussed both historically and critically, at great length and in an excellent spirit. 759.5

**Richardson, Ralph.**

GEORGE MORLAND, PAINTER. Lond., Elliott Stock, 1895. 7s. 6d.

A typical, brief, and inexpensive biography of an artist; for this reason it is mentioned here, for it would be impossible to give the biographies of many artists of Morland's rank, respectable though that rank is. His pictures are now (1896) in great favor, and that popularity has brought this book into existence. It contains as complete a list of his paintings, and of the engravings made from them, as was possible to the author; six illustrations. The narrative is of great interest. 759.2

**Richter, Jean Paul.**

LEONARDO. (G.A.S.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

An intelligent account of the life and what little is known of the work of a wholly exceptional genius. It is impossible to study Leonardo too closely, because accident as well as unfortunate traits of the man have destroyed nearly all his important works of art; because, moreover, as a painter Leonardo is one of the most faulty of masters while also one of the greatest. 759.5

**Rio, A. F.**

L'ART CHRÉTIEN. Nouvelle édition, augmentée. Paris, Retaux, 4 v., 15 fr.

An account of Italian art, mainly painting, from the point of view of a devout Catholic, and one far less interested in the purely artistic view of the work of art than in its religious or social tendencies. In spite of this uncritical treatment of the subject, the book has value to any one who is studying Italian painting seriously. 759.5

EPILOGUE À L'ART CHRÉTIEN. Paris, Retaux, 2 v., 6 fr.

Not a continuation in any sense of "L'Art Chrétien," by the same author, but rather a treatise upon the influences and theories which led to the composition of that well-known book. This work is mentioned chiefly because of its value in making clear the remarkable attempt to include art in a system of Christian philosophy which was made by Lamennais partly with Rio's assistance. 759.5

LEONARDO DA VINCI ET SON ÉCOLE. Paris, A. Bray, 1855, fr. 3.50.

See what is said of this writer under his "L'Art Chrétien." Leonardo and his art form an interesting subject when treated from this author's point of view, because Leonardo was reputed in his own time to be rather a philosopher than a good Catholic. 759.5

**Roger-Miles, L.**

LE PAYSAN DANS L'ŒUVRE DE J. F. MILLET. Illustrée d'un portrait et de 25 reproductions d'œuvres de Millet. Paris, Flammarion, 1894, 6 fr.

The paintings of Jean François Millet, valuable in many ways, are interesting especially in that they portray the French peasantry in a peculiarly intimate and sympathetic way. This book treats the subject with thoroughness. 759.4

**Rossetti, D. G.** See Sharp, W.; Stephens, F. G.; and Wood, E.

**Rude, François.** See Bertrand, Alexis, and Hamerton, P. G., under "Modern Frenchmen."

**Ruskin, John.**

MODERN PAINTERS. Illus. Lond., Geo. Allen, 5 v., £6 6s. Index in 1 v., separate, 14s. The 6 v., N. Y., Scribner, \$48.

This work, of which the final volume was first published in 1860, contains much the most important and the safest writing upon art which the author has given us. All Mr. Ruskin's message for the world, so far as it relates to fine art, is to be found in these volumes. It may even be said that the more mature thinker upon artistic topics should give time to the careful reading of the third and fourth volumes, as he will find nowhere else the moralist's view and the nature-lover's view of fine art so well expressed.

Mr. Ruskin's writing on fine art is to be avoided by beginners, because, commencing his critical writing at a very early age, he committed himself to a false theory of fine art, and then abandoned writing on the subject at about the age of forty, when he would naturally have begun to correct his early errors. A lofty morality and a true love of nature are to be found in his writings of the years 1843-62, but hardly a sound art-criticism.

A small edition of Part II., "Of Ideas of Beauty," is offered in two volumes, with preface by Professor Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$3. 750

PRE-RAPHAELITISM. Lond., 5s. Out of print.

This pamphlet was issued in 1851, and was intended to plead for the then new and revolutionary school of artists, and to point out the essential truth to nature and the moral dignity of Pre-Raphaelite painting. Ruskin was in no sense the founder, as is often stated, or even the suggestor of the Pre-Raphaelite brotherhood, but he was their warmest defender in published criticism. 750

GIOTTO AND HIS WORKS IN PADUA; with plates. Lond., Smith, Elder & Co. Out of print.

Printed in 1854 for the subscribers to the Arundel Society as an accompaniment to a series of large woodcuts from the frescoes in the Arena Chapel at Padua. Photographs of these frescoes can now be bought at a low price. The text itself is one of the most critical of Mr. Ruskin's publications, and is really of help to the right understanding of the frescoes, and through them of early Italian painting. 759.5

THE HARBOURS OF ENGLAND. Engraved by Thomas Lupton, from original drawings made expressly for the work by J. M. W. Turner, with illustrative text, 12 plates. Lond., E. Gambart & Co., 1856. N. Y., Scribner, \$3.

The text is more than a mere description of each plate. It is a somewhat full exposition of Ruskin's view on landscape painting. The plates are of very unusual value, mezzotints of great beauty and faithful to the noble originals. 740

ELEMENTS OF DRAWING. In three letters to beginners. Lond., Geo. Allen, 5s. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$1.50.

First published in 1837, and somewhat altered in the second edition; begins with an attempt to take the youth who has never held pencil or pen in hand, and give him the first lessons. After seven or eight lessons the work passes into general advice and exhortation. It can all be read with great interest and with much profit: it must be remembered that there is always something to be said in favor of the system of drawing with minute attention to detail and close study of the minor forms of nature, although that is not the system most generally in use among artists who are teachers. Compare C. H. Moore's book mentioned in this list. 740

ARATRA PENTELICI: Six Lectures on the Elements of Sculpture. With illustrations, xii, 207 p. Lond., Geo. Allen, Keston, 1872, 7s. 6d. Also, with preface by Charles Eliot Norton, illustrated by 20 autotypes and one engraving. N. Y., Maynard, Merrill & Co., \$2.75.

The later works of this author, such as the present one, dating from his fifty-first year, show a larger sense of the artistic side of art and of the need in art of some

thing more than faithful study of nature than his earlier work. They are not on that account more useful to the student. That more critical view of art appears only in detached sentences and the general tendency is, more strongly than ever, towards mysticism and a poetical treatment of the author's conception of what art might be but never yet has been. 730

THE RELATION BETWEEN MICHAEL ANGELO AND TINTORET. Lond., Geo. Allen, 1s.

The seventh of the course of lectures on sculpture, of which six are included in "Aratra Pentelici." First issued in 1872. 759.5

ARIADNE FLORENTINA: Six Lectures on Wood and Metal Engraving. Illus. Lond., Geo. Allen, 1876, 7s. 6d. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$2.75.

The reader will understand that this is not a guide to the collector or student of old prints. It is an imaginative appeal in favor of certain supposed meanings found by the author in prints which he loves. It is a fascinating pursuit to read into works of art meanings which they can be made to contain, but it is better art criticism, and on the whole more instructive, to try hard to ascertain what was the artist's meaning. As regards the archaeological study of the art of engraving, Mr. Ruskin has never given thought to such study, hence his statement of facts is generally open to objection. 760

VAL D'ARNO: Ten Lectures on the Tuscan Art directly antecedent to the Florentine Year of Victories. With 12 plates. Lond., Geo. Allen, 1874, 230 p., 7s. 6d. Also, with preface by Prof. Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$2.75. 759.5

THE LAWS OF FESOLE: A Familiar Treatise on the Elementary Principles and Practice of Drawing and Painting, as determined by the Tuscan Masters. Arranged for the use of schools. With plates drawn by the author. Lond., Geo. Allen, 1878, 8s. 707

MORNINGS IN FLORENCE: Being Simple Studies of Christian Art for English Travellers. 1, Santa Croce. 2, The Golden Gate. 3, Before the Soldan. 4, The Vaulted Book. 5, The Strait Gate. 6, The Shepherd's Tower. Lond., Geo. Allen, 1875, 4s.

The conviction expressed repeatedly in these notes that Ruskin is not a good guide for beginners in the study of art, requires to be urged with especial force in the matter of these guide-books, intended for the use of travellers in Churches and Galleries of Europe. His own and others' experience, continued through many seasons, would alone serve to convince the present writer that the untrained student in ancient art is seriously misled and his time wasted when any attempt is made to visit and study paintings with these books in hand. After one has become familiar with the pictures, these books may be useful as suggesting an ideal of art which is certainly not the artist's view, but may still be defended by those who seek in pictures something which is not their pictorial quality. Compare what is said of the Supplement of "St. Mark's Rest" below. 704

ST. MARK'S REST: The History of Venice, written for the help of the few travellers who still care for her monuments. Two parts and a "first" supplement. Lond., Geo. Allen, 1877, 5s.

The remarks on the Carpaccio pictures in the little Church of S. Giorgio dei Schiavoni offer the best instance possible of a minute examination into the supposed esoteric meaning of a painting without reference to its artistic qualities. The artistic merit of the Carpaccio pictures is never exceedingly high: for an artist of his time he is not a great master and these pictures are by no means specimens of his best work. The pictures of the history of St. Ursula in the Academy are probably superior as works of art, but these and the S. Giorgio pictures alike, are to be looked upon as illustrations on a large scale rather than works of art in a high sense. The student would be greatly misled who

caught Mr. Ruskin's enthusiasm and who accepted these pictures as in some way models of fine painting. 945.3

GUIDE TO THE PRINCIPAL PICTURES IN THE ACADEMY OF FINE ARTS AT VENICE. Lond., Allen, 1s. 708.5

STUDIES IN BOTH ARTS: Being Ten Subjects Drawn and Described. Lond., Geo. Allen. N. Y., Scribner, \$8.50.

The value of this book lies in the reproductions of ten elaborate drawings by Ruskin. It may be safely assumed that the colored plates preserve much of the quality of the originals, as indeed the preface written by an assistant of the author expressly states. The plates in one color are not difficult to make entirely trustworthy by means of modern processes. The text, consisting of detached passages and bits of description, cannot be said to have any independent value. The cover announced as from a design by Burne-Jones, is a curious instance of ornament completely misapplied and ineffective. 707

Saunier, Charles.

AUGUSTIN DUPRÉ, ORFEVRE, MÉDAILLEUR ET GRAVEUR GÉNÉRAL DES MONNAIES. Paris, Société de Propagation des Livres d'Art, 1894. No price published.

An excellent monograph on the work of an artist, not indeed of the first rank, but important in his line. The book is included in this list because this art of die-sinking, although a singularly important branch of sculpture and highly developed in modern France, is little regarded in the English-speaking world. The book in question is inexpensive and easy of access and contains very good illustrations, photographic and other. 736

Scott, Leader.

SCULPTURE, RENAISSANCE AND MODERN. (Art Handbook Series.) N. Y., Scribner, \$2.

A good cyclopædic account: many names of sculptors and their works, and much brief analysis of their work are given; the material is well arranged and the book is very readable in spite of its compactness. Many remarks on outlying subjects are questionable, as when the Moors are called "finest architects," and where Della Robbia work is denied the name of sculpture, and where Vischer's shrine at Nuremberg is called "late Gothic, almost Romanesque." In short, this, like most of these hastily written English books, is in a general way trustworthy, but rather as a compilation than as a book by a competent critic. 735

FRA BARTOLOMMEO: ANDREA DEL SARTO. (G.A.S.) Lond., 1879. N. Y., Scribner, \$1.25.

A sympathetic and careful biographical study of two painters; admirable artists, though of the second rank. Other painters with whom these two were associated, each in his turn, are mentioned, and their relations to the chief subjects cleverly pointed out. The whole forms an interesting and valuable chapter of the history of the Renaissance, or rather two chapters, one dealing with the later years of the XV. century and the other with the earlier years of the XVI. 759.5

Scott, William Bell.

PICTURES BY VENETIAN PAINTERS. Lond., Routledge, 1875. Out of print. 759.5

PICTURES BY ITALIAN MASTERS. Lond., Routledge, 1876. Out of print.

See what is said of this author under other titles. Except for certain oddities of appreciation, Scott was a good critic of painting as well as of the decorative arts. 759.5

ALBERT DÜRER: HIS LIFE AND WORKS; Autobiographical Papers and Complete Catalogue. Lond., Longmans, 1869. Out of print.

The account of the life and works of Dürer occupies only 193 small pages of large print. It is a vigorous and sympathetic biography of a great artist, who was also a worthy man and who lived a somewhat eventful

life. It includes long extracts from the journal which Dürer kept during his journey to the Netherlands; 125 pages are occupied with catalogues of his paintings, drawings, and engravings on copper and on wood. For the general reader, not specially occupied with German art or with print collecting, this is the best life of Dürer. 700

**THE LITTLE MASTERS.** (G.A.S.) Lond., Low, 1879, 3s. 6d. N. Y., Scribner, \$1.25.

See what is said of this writer under his "Life of Albert Dürer," and elsewhere in this list. The sympathy he feels for the greater artists he shows for the minor ones as well.

The "Little Masters" are so called partly because of the very small scale on which they worked, producing little prints two or three inches in either dimension. They are Altdorfer, H. S. Beham, Barthel Beham, Aldegrever, Pencil, Binck, and Brosamer. Of these Barthel Beham is the author of that astonishing print, the portrait of the Emperor Charles V., probably the finest line engraving in the world (compare Haden's "Notes on Etching") and of the almost equally fine portrait of Ferdinand, King of the Romans; these are compositions of less unusual dimensions; but in general the works of this master also are very small indeed. In like manner Aldegrever produced several large prints, one of them, the portrait of John of Leyden, an astonishing masterpiece, is reproduced in this book. 760

**Sensier, Alfred.**

**LA VIE ET L'ŒUVRE DE J. F. MILLET.** Paris, Quantin, 1881, 50 fr.

Sensier was a friend of Millet's; after the death of both the friends, Sensier's manuscript was published by Paul Mantz. A good part of the text of this book has been published in English by The Macmillan Co., for which the reader is referred to the book named under Cartwright. The original work, however, must always be of especial interest to lovers of the refined and essentially sympathetic art of Millet. The volume is a perfect picture gallery of his work, as it contains twelve large plates and fifty minor illustrations, all of excellent quality. 759.4

**Sharp, William.**

**DANTE GABRIEL ROSSETTI: a Record and a Study.** N. Y., Macmillan, 1882. Out of print.

The most nearly satisfactory life of the poet and painter; contains also the best general account of the pre-Raphaelite movement. Compare the book by Esther Wood and the Portfolio Monograph by F. G. Stephens. 759.2

**Shedd, Julia A.**

**FAMOUS PAINTERS AND PAINTINGS.** 4th ed., revised and enlarged. Bost., Houghton, 1896, \$2.

Purports only to be a series of brief biographical sketches of about 200 painters of all epochs, from Giotto to Ingres, but it will be found to contain very sensible discussion of the merits and peculiarities of these men and the circumstances of their times. A popular book, but a good one. 759

**FAMOUS SCULPTORS AND SCULPTURE.** New ed., revised and enlarged. Illus. Bost., Houghton, 1896, \$2.

See what is said of this author's work on "Painters and Painting." The present work is a companion volume. 730

**Signorelli, Luca.** See Vischer, L.

**Smith, F. Hopkinson.**

**AMERICAN ILLUSTRATORS.** Illus., in 5 parts. N. Y., Scribner, 1892, \$15.

Contains colored as well as black and white pictures, most of them of merit. The illustrators whose work is treated of are twenty or more in number, including E. A. Abbey, Howard Pyle, A. B. Frost, Fred. Remington, Will H. Low, Winslow Homer, Kenyon Cox, Elihu Vedder, and the author himself. Mr. Elbridge Kingsley, the wood-engraver, is also represented by a print from a block engraved direct from nature. Those who have not followed the development of American book-illustration may be surprised at the amount and variety of the work recorded here. Compare what is said under Morin's "French Illustrators." 655.53

**Spielman, M. H.**

**HISTORY OF PUNCH.** Lond., Cassell, 1895, 16s.

The journal, *Punch*, now in its fifty-sixth year of publication, contains the larger part of the work of several great artists in black and white, and of several minor ones, who are also admirable designers. They include Charles Keene, one of the most original artists of the century; John Leach, the possessor of great and very unusual gifts; Lindley Sambourne, a draughtsman who has developed by himself a wholly unique system of pen drawing, and whose powers of grotesque and allusive designs are unmatched; Du Maurier, the well-known portrayer of refined society and its grotesque side; Richard Doyle, the greatest caricaturist there ever was who could not draw the figure, as this writer has said elsewhere. This book treats these artists and their work in a very judicious and critical manner; while it has too much praise for the comparatively unimportant work of Sir John Tenniel, and cannot, of course, be expected to do justice to the few total failures among *Punch's* artists, yet the pages from 499 to 558 may be taken together as an admirable and most suggestive treatise on the illustrative art in black and white of the last fifty years in England. 741

**POSTERS, AND POSTER DESIGNING IN ENGLAND,** in "The Modern Poster." N. Y., Scribner, 1895.

The attempts in England to make posters artistic date back nearly thirty years, although they were not followed up very steadily. The present tendency is rather towards the Parisian style, although the one by "Weirdsley Daubrey," as well as those it imitates, could only have been produced in England. The illustrations, like those of the other three articles in this book, are of great interest and beauty. 740

**Stendhal, De (Henri Beyle).**

**HISTOIRE DE LA PEINTURE EN ITALIE.** Paris, Levy frères, 1853, 3 fr.

An account of Italian painting from the standpoint of a sagacious and enlightened student of the early part of the century. The works of Rio, Lanzi, and Lord Lindsay are to be compared with this; although De Stendhal does not undertake the same minute examination into individual works of art, his study of painting is not the less useful. 759.5

**Stephens, F. G.**

**DANTE GABRIEL ROSSETTI.** Portfolio Monograph, May, 1894. Lond., Seeley & Co. N. Y., Macmillan, 75 c.

Perhaps the most adequate treatise on the artist and poet which exists. It is certainly the most richly illustrated, and the illustrations are expressive of Rossetti's qualities as a painter beyond what could be expected in such a case. It appears, too, that there has been remarkable success in bringing together types of the different styles of Rossetti's painting and drawing. 759.2

**Stevens, Alfred.** See Armstrong, W.

**Stevenson, R. A. M.**

**THE ART OF VELASQUEZ.** Illus. Lond., Geo. Bell & Sons. N. Y., Macmillan, 1895, \$18.

A small book made large by large type and broad margins. It is a treatise on the painter's art from the point of view of one who thoroughly understands how abstract a thing that art is, how much a matter of convention, and how completely the painter speaks a language which is not that of literature. Velasquez is taken as the great type of all true painters. This valuable essay might be and should be published also in a small, inexpensive volume, but such a volume could not contain the 20 fine photogravures nor the 43 full-page half-tone illustrations which make this a museum of Velasquez's works. 759.6

**Stranahan, Mrs. C. H.**

**HISTORY OF FRENCH PAINTING FROM ITS EARLIEST TO ITS LATEST PRACTICE,** including an account of the French Academy and its Schools of Instruction. Illus. N. Y., Scribner, \$3.50.

As the French schools of painting have been for a century and a half the most important body of graphic

art in Europe, steadily growing in an orderly sequence, this book, which relates the external history of this growth and appreciates and qualifies it very justly, is important to all students. There are errors, but the work is surprisingly accurate in the main, and is full in detail. It includes a careful history of the French Government's influence and control of the Fine Arts. See also "Meissonier and the Salon Julien" in George Moore's "Impressions and Opinions" in this list.

759.4

**Stuart, Gilbert.** See Mason, G. C.

**Sturgis, Russell.**

ARTICLES IN JOHNSON'S UNIVERSAL CYCLOPEDIA. Ed. 1893-5.

CHIAROSCURO — DRAWING — ENGRAVING — ILLUSTRATION — IMPRESSIONISM — LITHOGRAPHY — PAINTING — SCULPTURE — WOOD-CARVING — WOOD-ENGRAVING.

See also some of the biographies of artists in the same Cyclopaedia.

See also Part I. of this list.

**Sweetser, M. F.**

ARTIST BIOGRAPHIES. New ed., with illus. Bost., Houghton, 1896, 7 v., \$8.75. Sold only in sets.

Lives of Raphael, Leonardo, Angelo, Titian, Claude, Reynolds, Turner, Landseer, Dürer, Rembrandt, Van Dyck, Angelico, Murillo, and Alston. Rather popular in treatment. The latest information seems to have been used in preparing these biographies.

700

**Thausing, Moritz.**

DÜRER GESCHICHTE SEINES LEBENS UND SEINER KUNST. Leipzig, E. A. Seeman, 1876, 30 marks.

Probably the standard work on Albert Dürer, and should be translated into English. The illustrations are valuable but not very numerous. It would be easy to make an English edition much fuller in this respect. Compare the work by W. B. Scott.

700

**Thirion, H.**

LES ADAM ET CLODION. Paris, Quantin, 1885, 50 fr.

Devoted to artists of the XVIII. century who are little known outside of France, except as a few terracotta groups are shown in collections, or in sales, under the name of Clodion. The fine art of this late period, commonly spoken of as Art of the Decline, or as Rococo, or Baroque, is commonly disregarded as lacking in purpose and even in good taste. The student of art must learn to disregard these common ascriptions and find out for himself what good there is in art not generally esteemed. The illustrations are numerous, and are almost enough in themselves to supply the information needed.

735

**Thomson, D. C.**

COROT. THE BARBIZON SCHOOL OF PAINTERS. With 50 illus. Lond., Simpkin, 1892, 15s.

Chiefly valuable for its illustrations. Corot's work when given without color is, of course, representative of only a part of his peculiar genius. Photographs from his paintings are, however, valuable, much as his own etchings are. They represent better, perhaps, than any other portable and easily accessible pictures, the modern school of painting which nearly ignores subject in the sense of portraits of particular scenes—the school which has led into Impressionism.

759.4

**Thornbury, Walter.**

LIFE OF J. M. W. TURNER. N. Y., Holt, 1877, \$2.

Needed in connection with Hamerton's more sympathetic and critical life, because of its tabular reference to the work of the artist.

759.2

**Tintoretto.** See Osler, W. R.

**Titian.** See Sweetser, M. F.

**Turner, J. M. W.** See Hamerton, P. G.; Sweetser, M. F.; and Thornbury, W.

**Upcott, L. E.**

INTRODUCTION TO GREEK SCULPTURE. N. Y., Macmillan, 1887, \$1.10.

One of several books which have been published as companions to a small museum of casts, or a collection of photographs. Valuable in itself as a rather full account of a few important sculptures, pictures of which occur in many books. If it were desired to get a few casts or photographs, they might well be purchased according to the list given, p. 9-12.

733

**Vachon, Marius.**

JACQUES CALLOT. (L.A.C.) Paris, Librairie de l'Art, 1886, 6 fr.

Callot was an etcher and engraver of the early years of the XVII. century; his work, though by no means of the highest rank, should yet be studied by every one interested in art which speaks strongly of its epoch. Nothing can exceed the frankness and uncompromising truth of the artist's intentions; he is absolutely fearless and unreserved whether he is describing a scene of warlike violence and outrage, or a peaceful scene in old Paris, or is engaged in representing the costumes of his time. Illustrations well reproduced from the originals.

760

**Van Dyck, A.** See Guiffrey, J.; Michiels, A.; and Sweetser, M. F.

**Van Dyke, John C.**

ART FOR ART'S SAKE. Seven University Lectures on the Technical Beauties of Painting. Illus. N. Y., Scribner, \$1.50.

Of much value, because it explains in very simple language and in detail how a painter conceives a picture and goes to work at it, and how he looks at the pictures which he and other artists have produced. Should be read with care as if a text-book of the painter's trade.

750

HOW TO JUDGE A PICTURE: Familiar Talks in the Gallery with Uncritical Lovers of Art. N. Y., Hunt & Mains, 60 c.

A manual containing useful hints, but nothing that is not better given in "Art for Art's Sake." Its general tendency is to be approved.

750

HISTORY OF PAINTING. N. Y., Longmans, 1895, \$1.50.

One of a series of three volumes (see Hamlin, and Marquand and Frothingham). This work covers the range of European art and what preceded it, from Persian enamel, tile, and Egyptian wall painting, to the American work of to-day. Each chapter is preceded by a bibliography concerning the period, followed by a list of the important works of art of the same period. The general bibliography before the Introduction is incomplete, and contains some works which are not trustworthy.

750

**Velasquez.** See Armstrong, W.; Justi, K.; Lefort, P.; Michel, Emil; and Stevenson, R. A. M.

**Vernet, Horace.** See Rees, J. Ruutz.

**Véron, Eugène.**

EUGÈNE DELACROIX. (L.A.C.) Paris, Librairie de l'Art, 1887, 8 fr.

Eugène Delacroix was the celebrated leader of the so-called romantic movement in France under Louis Philippe. For men of our time his fame depends chiefly upon his work as a colorist; it cannot be said that his gift in this way is adequately treated in the book before us. That, however, is a most difficult and unusual thing to find in any art criticism. This book gives a good biography of the man and description of his work, with many useful illustrations.

759.4

**Violet-le-Duc, E. E.**

HISTOIRE D'UN DESSINATEUR. Transl. as LEARNING TO DRAW; OR, THE STORY OF A YOUNG DESIGNER. N. Y., Putnam, \$2.

Under the form of a biography of a young man of natural good ability as a draughtsman and designer,

but not of great genius, the right way of studying art practically is considered, and much wise suggestive advice given. 740

**Vischer, L.**

LUCA SIGNORELLI UND DIE ITALIANISCHE RENAISSANCE. Leipsic, Veit & Comp, 1879, 10 marks.

The part of Luca Signorelli in the Italian Renaissance is inadequately stated in most works on the subject; on that account this book is peculiarly important to students. If, however, the large work of Müntz is at hand this special work is not so indispensable. 759.5

**Vosmaer, C.**

REMBRANDT, SA VIE ET SES ŒUVRES. La Haye, Martinus Nyhoff, 1877, 10 florins.

The first work in which Rembrandt was given a personality which could be understood. Mr. Vosmaer had made fruitful researches which resulted in identifying Rembrandt with his native city, and with recording the chief events of his life in a way not before possible. Much of this narrative is valuable to the student as showing how Rembrandt was regarded during his life and his position in relation to his contemporaries.

See Mollett, J. W., for a small book based upon this. 759.9

**Waldstein, Charles.**

CATALOGUE OF CASTS in the Museum of Classical Archæology of the Fitzwilliam Museum, Cambridge, England. Lond., Macmillan, 1889, 1s. 6d.

A smaller book of the same general character as that of Mr. Upcott. It would be useful in connection with that, or without it. 730

**Walker, Frederick.** See Phillips, C.

**Watteau, Antoine.** See Phillips, C.

**Wauters, A. J.**

PEINTURE FLAMANDE. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. by Mrs. H. Rossel as THE FLEMISH SCHOOL OF PAINTING. N. Y., Cassell, 1885, \$2.

The English translation is out of print. Like all the books of this series, the French original is valuable. 759.9

**Wedmore, Frederick.**

ETCHING IN ENGLAND; with 50 illus. Lond., Geo. Bell & Sons. N. Y., Macmillan, 1895, \$3.50.

Treats the art of etching as it has existed in England during the present century, in brief notices of its different masters, such as Turner, Wilkie Geddes, Palmer, Haden, Whistler, Legros, and others. The reproductions are not all of equal excellence, and some are defective. Useful for reference. 767

**Willard, Ashton R.**

SKETCH OF THE LIFE AND WORK OF THE PAINTER DOMENICO MORELLI. Bost., Houghton, 1895, \$1.25.

Valuable as a monograph on an artist little known in America and as a contribution to the history of the contemporary art of Italy. Even if Morelli is not so important a painter as the author of this book takes him to be, this would be a valuable treatise and one full of instruction as to modern art. There are eight photographic illustrations from Morelli's works. 759.5

**Willshire, William Hughes.**

INTRODUCTION TO THE STUDY AND COLLECTION OF ANCIENT PRINTS. Lond., Ellis & White, 1877, 2 v. Out of print.

There are curious omissions from this work, but it is in spite of them the best book there is for the beginner in the study or purchase of old prints. It is not of unreasonable cost. 760

**Wilson, C. Heath.**

Article FRESCO, Encyclopædia Britannica, 9th ed.

**Woltmann, Alfred, and Woermann, Karl.**

HISTORY OF PAINTING. Vol. I., Ancient, Early Christian, and Mediæval Paintings; edited by Sidney Colvin. N. Y., Dodd, Mead & Co. With Vol. II., \$20; Students' Edition, \$7.50.

The first part of a general history of painting, the best at present accessible in English. It has been condensed from the German original; there are many illustrations, and the book is certainly useful, however much it lacks in picturesqueness of narrative and originality of insight. 759

**VOL. II., THE PAINTING OF THE RENAISSANCE.**

Transl. by Clara Bell. N. Y., Dodd, Mead & Co. With Vol. I., \$20; Students' Edition, \$7.50.

The second part of the work named last above. This volume contains a great many illustrations, not of great excellence or beauty in themselves, but of well-chosen subjects and useful for reference. It is, perhaps, the best history of Renaissance painting in the English language. There is an index to this and the preceding parts, but this is not sufficiently complete to make their contents easily accessible. 759

**Wood, Esther.**

DANTE ROSSETTI, and the Pre-Raphaelite Movement. Illus. N. Y., Scribner, 1894, \$3.

An account of pre-Raphaelitism, "more as an ethical than an æsthetic revolution," as the preface states. There are eight photographic illustrations on a small scale, but important. Compare what is said of Sharp's "Life of Rossetti" and Stephen's "Portfolio Monograph." 759.2

**Wood, H. Trueman.**

MODERN METHODS OF ILLUSTRATING BOOKS. N. Y., A. C. Armstrong & Son, 1887, \$1.25.

A handbook of the many photographic and other processes lately introduced. Compare the "Illustration of Books" by Mr. Pennell. 655.53

**Yriarte, Charles.**

PAUL VÉRONÈSE. (L.A.C.) Paris, Librairie de l'Art, 1888, fr. 6.50.

While waiting for an adequate book on this giant of painting the present little monograph will serve our turn very well. The author is well known for his large monographs on Rimini, Florence, and Venice, and other books on artistic subjects. This book contains a great many illustrations, some of them useful outlines of the large compositions of Veronese. 759.5

## PART III.

### ARCHITECTURE AND LANDSCAPE GARDENING.

#### PRELIMINARY NOTE.

Although Architecture is a Decorative Art, and should logically be put under that head (see *Prefatory Note*), it is more convenient to treat it separately, especially because of the enormous number and importance of the books in many languages which are devoted to architecture alone. Of these books but a small number are in English, either in their original form or in translation; and of the books which are in English only a very few, and those not often valuable, are of moderate cost.

The Fine Art of Architecture has a curious history. From the earliest historical times to the XV. century there was a general tendency for styles to develop naturally and spontaneously one out of another. One style would perhaps disappear in a time of conquest and in the ruin of the civilization which had created it; then the conquerors, perhaps after a long time of little artistic production, would evolve a new style. Occasional attempts were made to revive a style of former times, but these were never of much importance. In the XV. century, however, a deliberate attempt was made in Italy to return to the style of the Roman Empire; that is, to the system of architectural decoration seen in the ruined buildings of about the years 50 to 350 A.D., found in Italy and in other countries on the Mediterranean. This was caused less by admiration of the beauty of those structures than by reverence for the mighty traditions of the Roman Empire, and by the revival of classical learning which was going on at the same time. All this is to be studied in treatises upon the Renaissance. The style of architecture so created by deliberate

effort was at first in the hands of most able artists, accomplished sculptors and painters, and it had a fresh and original beauty of its own. Soon, however, it grew to be a more nearly exact copying of the ancient structures. In different forms this artificial style went on developing itself through the XVI., XVII., and XVIII. centuries. During all these years, as in previous times of more natural styles of architecture, no man would build in any other style than the one accepted; but since the French Revolution all has been chaos.

The books and articles on Archæology are apt to contain much information about architecture, but it is to be observed that their writers have generally no experience either in building or in designing buildings.

Architecture is so complex an art that positive and peremptory opinions about it should be mistrusted, from whatever source they come. Nearly all great excellences in the art bring their errors and faults with them; more than the fine arts proper, architecture is a series of compromises, and *the best* has to be given up very often for the second best.

The attention of students is called to the Avery Architectural Library at Columbia University, New York. Mr. Samuel P. Avery and his wife have founded this library as a memorial to their son, Henry O. Avery, an architect, who died in 1890. More than fifty thousand dollars have already been given to this foundation, expended in books and periodicals on architecture and decorative art. The choice of books has been careful. The library is accessible to all persons, both by day and in the evening, except on Sundays. For catalogue see under Avery.

**Academy Architecture:** An Annual Architectural Review, published by "Academy Architecture," Lond., 1889 and subsequent years. N. Y., Scribner, \$2 each.

Each annual issue of this book forms a small quarto, published at a low price and containing half-tone and fine-cut pictures of architectural drawings shown in the annual exhibitions of London, Edinburgh, and Glasgow; together with plates of buildings and details which have been actually carried out. It is not to be supposed that all or half of the designs here given are really meritorious, but the selection is remarkably good, and any library may be the better for such an annual gathering of the better class of modern architectural designs. 720.5

**Adamy, Rudolf.**

ARCHITEKTONIK AUF HISTORISCHER UND ÄSTHETISCHER GRUNDLAGE. Hannover, Hel-

wing, 1883-96, 2 v., and part I of Vol. III., 32 marks, 15 pgs.

This history of architecture stops with the early Renaissance. Divided into convenient parts, which may be bound separately. A systematic history, with a great many examples not given in other works. It should be translated, but its numerous illustrations, and the Roman type in which it is printed, make it useful to persons with even a slight knowledge of German. 720.9

**Architecture, Academy.** See Academy.

**Avery Architectural Library, Catalogue of the; Columbia University, New York.**

N. Y., Macmillan, 1895, \$10.

A large volume, very handsomely printed on thick paper, containing 1139 pages besides the Introduction. It is a catalogue of titles and authors only, as, indeed,



was inevitable, for a subject catalogue of any utility is necessarily a work of slow growth. When this catalogue was printed the Library contained 13,000 volumes, and it will be recollected that volumes of architecture and decorative art are of a high average of size and cost. See preliminary note to Part III.

720.8

**Billings, Robert William.**

ARCHITECTURAL ILLUSTRATIONS, HISTORY AND DESCRIPTION OF CARLISLE CATHEDRAL. Illus. Lond., T. & W. Bonne, 1840. Out of print.

During the years before 1850 many carefully made books had been issued in England in which were contained free-hand and measured drawings of the mediæval buildings of Great Britain. These books were a powerful aid to the movement which we call the Gothic Revival, which has filled Great Britain and her dependencies with churches and civic and domestic buildings designed in some form of the Pointed Style. Of the earlier books those of Billings are the best on account of the beauty and the generally undisputed accuracy of the engraved plates. This volume is a sufficiently complete monograph of an English Cathedral as it was before the restorations were undertaken which formed a part of the recent Gothic movement, and which have often done irreparable injury. Photographs are, of course, better than the best free-hand drawings, but photographs cannot always be had, taken from the same point of view. The measured drawings, especially the plans, cannot be replaced.

723

ARCHITECTURAL ILLUSTRATIONS AND DESCRIPTIONS OF THE CATHEDRAL CHURCH OF DURHAM. Lond., T. & W. Bonne, 1843. Out of print.

See what is said in the note next preceding. The Cathedral of Durham is an especially interesting one.

723

**Blomfield, Reginald, and Thomas, F. Inigo.**

THE FORMAL GARDEN IN ENGLAND. Illus. N. Y., Macmillan, 1892, \$3.

A most interesting treatise on such ornamental gardens as are architectural in their character, with terraces, flights of steps, straight walks, fountains, and the like. The author claims for such gardens a superiority when associated with buildings of dignified character. Compare Robinson's "Garden Design."

712

**Boito, Camillo.**

ARCHITETTURA DEL MEDIO EVO IN ITALIA. Milano, Ulrico Hoepli, 1880, 10 lire.

The Italians are beginning to write the history of their own fine arts of the past, a subject that has been left hitherto to foreigners. It is of course very important for the student to possess and understand the view which each people takes of its own achievements. Thus the question of the origin and nature of that Italian Gothic art, which the Northern nations think so inferior to their own, should be studied from the Italian point of view.

723

**Brown, Albert F., and Isham, Norman M.**

EARLY RHODE ISLAND HOUSES. See Isham.

**Butler, Alfred J.**

ANCIENT COPTIC CHURCHES OF EGYPT. Oxford, Clarendon Press. N. Y., Macmillan, 1884, 2 v., \$7.50.

A piece of close personal research into ancient Christian churches in Egypt. The subject seems more calculated for the special student of architecture than for the general reader, but the book will be found exceedingly interesting, the churches, with their paintings and furniture, well worth reading about, and the whole an admirable introduction to Christian ecclesiology.

722

**Cattaneo, Raffaele.**

L'ARCHITETTURA IN ITALIA DAL SECOLO VI. AL MILLE CIRCA. Ricerche storico-critiche. Venezia, Ongania, 1888, 12 lire. French edition, 15 lire. Transl. by the Contessa Isabel Curtis-Cholmeley in Bermiani, as ARCHITECTURE IN ITALY FROM THE SIXTH

TO THE ELEVENTH CENTURY: Historical and Critical Researches. Photogravure frontispiece and over 100 illus. Lond., T. Fisher Unwin, 1896, 21s.

Devoted to that very early period of the Italian Romanesque in which the Byzantine influence is very strong. See what is said above about the book by Camillo Boito; also what is said about Byzantine art in discussing books by Bayet. Compare also the note on Mr. Goodyear's "Investigations of Italian Building."

723

**Chateau, Léon.**

HISTOIRE ET CARACTÈRES DE L'ARCHITECTURE EN FRANCE. Paris, A. Morel & Cie., 1864, fr. 7.50.

A valuable book. It contains but few illustrations, no index, no bibliography, but few and brief lists of buildings of any epoch, and its division is into a few long chapters. It has, therefore, none of the aids to quick reading and easy comprehension which are now, very properly, in vogue; it is, moreover, in rather fine print. It remains, however, the best narrative of architectural history of a given nation or epoch which exists.

724

**Corroyer, Edouard.**

L'ARCHITECTURE GOTHIQUE. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. as GOTHIC ARCHITECTURE. Edited by Walter Armstrong. N. Y., Macmillan, 1893, \$2.

A very good account of the origin and growth of the great styles of Western Europe, from 1150 to 1500, with useful illustrations. It is the work of a very competent man, and should be studied with care.

723.5

L'ARCHITECTURE ROMANE. (B.E.B.A.) Paris, Quantin, 1888, 5 fr.

This excellent little book should be studied in connection with the same author's "Gothic Architecture," which is, of course, its sequel. It is to be hoped that this book on "Romanesque Architecture" will also be translated.

723.4

DESCRIPTION DE L'ABBAYE MONT SAINT-MICHEL ET DE SES ABORDS, précédée d'une notice historique. Paris, Dumoulin, 1877, 9 fr.

Mont Saint-Michel is a little town built around a monastery and surrounded by fortified walls of the Middle Ages. The site which it occupies is a high pyramidal rock, an island at high tide. The buildings of the convent are crowned by a large church, the walls and many of the private buildings are unaltered work of the Middle Ages. It is a gem of beauty and interest. Mr. Corroyer has made a most valuable monograph of it, illustrated by 130 figures, of which some are large folding plates. No book contains a stronger impression of Romanesque and Gothic architecture as they were to those who built and used the structures.

723.44

**Daniell, A. E.**

LONDON CITY CHURCHES. Illus. N. Y., Scribner, 1896, \$2.25.

The greater number of the churches mentioned in this book are the work of Sir Christopher Wren; they are of considerable value in the history of architecture. They are admitted to be excellent specimens of the later revived classic style inspired in the main by the works of Palladio at Vicenza and elsewhere in Italy. This style lacks meaning, variety, and warmth, but it is now much in fashion among architects; these English buildings are good examples of its employment in small and inexpensive structures. The book is very interesting and useful as a guide-book to buildings which are not visited as much as they should be.

724

**De Forest, Lockwood.**

INDIAN DOMESTIC ARCHITECTURE. N. Y., Lockwood De Forest, 7 E. 10th St., \$2.

Devoted exclusively to the dwellings of northern India, and contains only twenty-five photographs, which, however, are well selected as to subject, and adequate in themselves. Mr. De Forest is an artist who has devoted much attention to the perpetuation of Indian wood-carving, and to design calculated to embody such



carving, made in India for the purpose. The advertising pages at the end of the book are surrounded by curious borders, arranged by Mr. De Forest himself in the Indian taste. 722.4

De L'Orme, P. See Vachon, M.

Durm, Josef.

DIE BAUKUNST DER GRIECHEN (THE ARCHITECTURE OF THE GREEKS). 2d ed. Darmstadt, Arnold Bergstraesser, 1892, 20 marks.

This is one volume of the great work entitled "Handbuch der Architektur," and of its second part, whose general title is "Die Baustile." Each volume is to be had separately. It is greatly to be desired that these volumes of the second part at least, should be translated into English by competent persons, for no historical works on architecture, for the periods covered by them, are obtainable. They are very fully illustrated, the volume before us containing 260 figures; the buildings are treated from the different points of view of construction, decorative style, and utilitarian purpose. It is believed that the volumes will be kept up to date by means of new editions; at least in the case of the book under consideration, the first edition was issued in 1881, and eleven years later the present edition came out with very important changes, made necessary by the advance in archaeological research, and with additions in the way of tables, and the like. In each volume there is a bibliography; not complete, indeed, but including the more important works which the student should have within his reach; in the present volume this bibliography is in two parts, on pages 2 and 365, the first part referring to the history of architecture in general, and the second to that of the Greeks, especially.

Persons to whom the German language is not perfectly familiar will find this text much less difficult than that of some other works on the same subject. 722.8

DIE BAUKUNST DER ETRUSKER (THE ARCHITECTURE OF THE ETRUSCANS): DIE BAUKUNST DER RÖMER (THE ARCHITECTURE OF THE ROMANS). Darmstadt, Bergstraesser, 1885, 20 marks.

For the character of the series to which this book belongs, see the same author's work on the "Architecture of the Greeks." Only a few pages are given to Etruscan art; it is to be remembered that we know little of it, and that little of minor importance to the student of other and succeeding styles. Compare the works of Martha and Dennis.

As to the "Architecture of the Romans," this subject has been very little studied in comparison with the more thorough work given to the smaller and less elaborate subject of Greek architecture; the 270 pages devoted to it in this volume are wholly inadequate to the treatment of so vast a record. At the same time, no better book exists, and probably none so good. 722.6

Eastlake, Sir Charles L.

HISTORY OF THE GOTHIC REVIVAL. Lond., Longmans, 1872. Out of print.

Gothic architecture has never wholly died out in England, even in the time of the most decided classical tendencies; as early as 1840 there was a vigorous attempt made to restore it to complete control of all building in England. This did not succeed, of course, and it may be said that the Gothic revival has failed because it has not resulted in the development of a natural style, developing itself along the natural lines, but only a more or less archaeological reshaping of ancient types. As, however, the architecture most in favor and having the strongest theoretical base, between 1850 and 1870, is thoroughly treated in this book, it is well worthy of study. No more deliberate attempt has ever been made to restore an ancient art, and the conditions which surround it, than this English attempt, which had excellent and vigorous workmen at its head, and a religious, national, and archaeological basis. 723.5

Enlart, C.

ORIGINES FRANÇAISES DE L'ARCHITECTURE GOTHIQUE EN ITALIE. Paris, Thorin & Fils, 1894, 20 fr.

This work is the result of new discoveries, in part original with the author, as to the first appearance of Gothic architecture in Italy and the Northern in-

fluences which caused it to appear. It contains 34 photographic plates and 131 other illustrations, and is a most interesting account of a class of buildings little known or visited. It is a medium-sized octavo, of moderate cost. 723.5

Essenwein, August von.

DIE AUSGÄNGE DER CLASSISCHEN BAUKUNST (THE GRADUAL DISAPPEARANCE OF CLASSICAL ARCHITECTURE, as in the Christian Church-building which replaced it): DIE FORTSETZUNG DER CLASSISCHEN BAUKUNST IM OSTRÖMISCHEN REICHE (THE CARRYING ON OF CLASSICAL ARCHITECTURE IN THE EASTERN EMPIRE, the Byzantine Architecture considered as a natural development of the Classical Roman). Darmstadt, Bergstraesser, marks 12.60.

This volume is as good in its way as the volumes of the same Handbuch Series which are prepared by Dr. Durm, though it is somewhat less unique in its excellence, as treating on a subject which has been more carefully studied in proportion to its magnitude. If considered as part of a general history of architecture in Europe, this would be the third volume, following the two by Dr. Durm. 723.1

DIE ROMANISCHE UND DIE GOTHISCHE BAUKUNST: 1. DIE KRIEGSBAUKUNST (ROMANESQUE AND GOTHIC ARCHITECTURE: 1. MILITARY BUILDING). With next title, in 1 vol., Darmstadt, Bergstraesser, 16 marks.

See what is said of the series under Durm above. The subject of mediæval architecture begins with this volume, which is devoted to the fortresses, the strong castles, the border-towers, the fortified churches, and the city-walls of the Middle Ages. 723

DIE ROMANISCHE UND DIE GOTHISCHE BAUKUNST: 2. DER WOHNBAU (ROMANESQUE AND GOTHIC ARCHITECTURE: 2. DOMESTIC BUILDING). With next preceding title, in 1 vol., Darmstadt, Bergstraesser, 16 marks.

See what is said of the series under Durm above. The present book may be considered the second volume of mediæval architecture.

Mediæval church building is not yet covered by any volume of this series; and this is the more to be regretted, because the whole development of Romanesque architecture in its later ages, and of Gothic architecture, was in the churches and their construction. As this has not been recognized in the preparation of the present series, and the derived and secondary buildings have been allowed to take precedence of their originals, artistically speaking, it can hardly be hoped that the Middle Ages as a whole will be as well treated in this series of works as are the classical, Byzantine, and Moslem styles. As separate essays, well and abundantly illustrated, they are of great value. 723

Fergusson, James.

A HISTORY OF ARCHITECTURE IN ALL COUNTRIES, FROM THE EARLIEST TIME TO THE PRESENT DAY. In 5 vols. 3d edition. Edited by R. P. Spiers. Lond., Murray, 1893. 65s. An earlier edition is published in 2 v., N. Y., Dodd, Mead & Co., \$7.50. (This firm announces for the near future a reprint of the latest revised edition.)

These two volumes form the history proper, treating the architecture of European peoples and its origin in Western Asia and Egypt, and coming down to the time of the Renaissance. It is important to procure this latest edition. Many serious shortcomings and errors of the original work are supplied and corrected in it. It is the only architectural history of any value in English, and so it is named, here in spite of its considerable cost, and of the uncritical character of the original work. Mr. Fergusson was not a builder or designer, and much of his book was written, in the first place, without personal knowledge of the buildings discussed and before the day of abundant photographs. 720.9

HISTORY OF THE MODERN STYLES OF ARCHITECTURE. 3d edition. Revised by Robert

Kerr. Lond., Murray, 1891, 2 vols., 31s. 6d. N. Y., Dodd, Mead & Co., \$10.

This work forms vols. 3 and 4 of Fergusson's general history; it is devoted to the styles which began with the Renaissance of the fifteenth century. 720.9

HISTORY OF INDIAN AND EASTERN ARCHITECTURE. Lond., Murray, 31s. 6d. N. Y., Dodd, Mead & Co., \$10.

This volume completes the series. It contains the only consecutive account in English of the styles of India. The account of architecture in China, Japan, etc., is very inferior and slight. 720.9

**Fletcher, Banister, and Fletcher, Banister F.**

HISTORY OF ARCHITECTURE FOR THE STUDENT, CRAFTSMAN, AND AMATEUR; being a Comparative View of the Historical Styles from the Earliest Period. Lond., B. T. Batsford. N. Y., Scribner, 1896, \$4.50.

The 160 illustrations are remarkably well selected. Most of them are made from photographs by the collotype process, and these are of different degrees of clearness. The text is not attractive for continuous reading, but is intended for reference, and is devoted to an elaborate comparison of different styles. See the present writer's review of the book in the *Architectural Record*, v. 6, no. 1. 720.9

**Förster, Ernest.**

ARCHITECTURE OF GERMANY. See Part I., p. 20. of this bibliography.

**Franz-Pascha.**

DIE BAUKUNST DES ISLAM (THE ARCHITECTURE OF ISLAM, i.e., of the Mohammedan people). Darmstadt, Bergstraesser, 1887, 11 marks.

See the description of this series under Durm. Byzantine architecture was checked in its growth by the conquests of the Saracens; its only development of later years is to be found in the Mohammedan architecture of Damascus, Cairo, Cordova, Granada, and the Moslem countries generally. This subject is treated in the volume before us, which supplies the fullest general essay on this architecture that is available. Compare Lane-Poole. 723.8

**Freeman, Edward A.**

HISTORICAL AND ARCHITECTURAL SKETCHES, CHIEFLY ITALIAN. Lond., Macmillan, 1876, 10s. 6d. Out of print.

Interesting papers on ancient cities and their buildings of great historical value to all students of architecture. The author studied architecture all his life, and although wholly out of touch with it as scientific building or as fine art, he saw its value as material for history. 720.4

SKETCHES FROM THE SUBJECT AND NEIGHBOR LANDS OF VENICE. Illus. N. Y., Macmillan, 1881, \$2.50.

Similar to the above; a continuation of it, devoted to the little-known country from Treviso and Udine down the Illyrian coast to Cattaro; and also to Trani, Otranto, and the island of Corfu. 945

Article NORMANS, *Encyclopædia Britannica*, 9th ed.

Valuable points on their architecture in England and Sicily.

**Freeman, Edward A., and Gardiner, Samuel R.**

Article ENGLAND. HISTORY, *Encyclopædia Britannica*, 9th ed.

Mr. Freeman made a life-long study of architecture (see his works mentioned above); this article contains many valuable passages on the topic, as on p. 300, 310, 317, etc.

**Gailhabaud, Jules.**

MONUMENTS ANCIENS ET MODERNES; collection formant une histoire de l'architecture des

différents peuples à toutes les époques. Paris, Didot, 1865, 4 v., 336 fr.

Wholly out of print, and can only be bought from second-hand catalogues, but no modern book replaces it. The first volume deals with rude stone monuments and with classical antiquities; the second with the early mediæval buildings, etc. The artists employed to make the measurements and drawings were in many cases men who have become very famous since, and much of this 'prentice work was done with religious care and enthusiasm. As a general thing, enough plates are given to each building, or group of buildings, to give a sufficient idea of its character, and even of its details.

It would be of the highest value if the work could be reproduced with a text revised in the light of modern critical knowledge. 720.9

**Gerspach, Edouard.**

LA MOSAÏQUE. (B.E.B.A.) Paris, Quantin, 5 fr.

Treats of the art of mosaic as seen in the remains of classical antiquity, of its continued practice during the Byzantine period, and of its employment in later times. Even the art of the XIX. century is touched upon in a few judicious words. A chapter on the technicalities of the manufacture, and one on the proper system of its design, conclude the book.

The art of mosaic should be studied by every one. See what is said below under Müntz. 721.67

**Goodyear, W. H.**

OPTICAL REFINEMENTS IN MEDIÆVAL ARCHITECTURE. In the *Architectural Record*, N. Y., Vol. VI., No. 1. Also reprinted separately as "Guide to the Exhibition of the Goodyear Collection of Photographs of Italian Architecture and Sculpture, and of the Survey of the Italian Mediæval Buildings."

The author has made a special study of ancient and modern buildings, careful measurements of which have revealed curves in the horizontal or vertical sense in lines generally assumed to be straight. The well-known curvature of the stylobate and the architrave of the Parthenon affords a well-known instance; this was discovered by Penrose, but Mr. Goodyear claims to have discovered very many similar instances, and the present essay deals with those of the early Middle Ages in Italy. Mr. Goodyear's article named here is the first of a series he is (1896) contributing to the *Architectural Record*. He purposes to treat the theme in book form. 723

**Griffin, Sir Lepel.**

FAMOUS MONUMENTS OF CENTRAL INDIA. Lond., Sotheman, £5 5s.

An oblong folio volume of photographs, which it is to be hoped will prove permanent. See what is said under Le Bon; the book there mentioned is more complete, but the photographs are smaller and much less beautiful in themselves than these. 722.4

**Gwilt, Joseph.**

ENCYCLOPÆDIA OF ARCHITECTURE: HISTORICAL, THEORETICAL, AND PRACTICAL. Revised by Wyatt Papworth. N. Y., Longmans, 1888, \$17.50.

Has passed through many editions. Attempts to combine in one thick volume a history of the art, the mathematics which the practitioner is supposed to require, some knowledge of statics and mechanics, and many pages of directions as to practice, together with a very full bibliography and a glossary of terms used in architecture, which covers nearly 200 pages. It is, therefore, not without value, and reference to it will far more often be useful than misleading. What it most lacks, perhaps, is delicacy of distinction in the account of architectural styles. As to the practical part, one cannot make himself an architect by studying a book or many books, but many questions that arise may be answered by reference to these pages. 720.3

**Hamlin, A. D. F.**

HISTORY OF ARCHITECTURE. N. Y., Longmans, 1896, \$2.

One of the series of "College Histories of Art," of which Van Dyke's "History of Painting" was the

first. Prof. Hamlin's book is intended mainly for study, as in the college class-room, and much is made of the lists of "monuments" which conclude the chapters. These are surprisingly complete. At the head of each chapter is also a list of books recommended, very judiciously made up, except that one would like to exclude some books published sixty years or more ago, which cannot be trusted. The text itself is singularly intelligent, and indicates a firm grasp of the reality rather than of the mere external appearance of things. 720.9

**Harris, Thomas.**

THREE PERIODS OF ENGLISH ARCHITECTURE. Lond., B. T. Batsford, 7s. 6d.

This book assumes it as evident that the lifeless condition of modern architecture requires an entirely new beginning in order that any living architecture may arise. Writing for English people, the author advises the adoption of Elizabethan and Tudor architecture and the gradual development of these styles, by the use of modern materials and appliances, into a modern style. 720.42

**Harrison, Frederick.**

ANNALS OF AN OLD MANOR-HOUSE, SUTTON PLACE, GUILDFORD. Illus. N. Y., Macmillan, 1893, \$14.

For the study of ancient domestic architecture, and for a good understanding of Elizabethan architecture in general, nothing better could be offered than this most interesting book. A part of the text is devoted to family history and the like, but much of it is immediately connected with the building itself. The illustrations comprise photographic views, colored prints of stained glass, plans, and details of the sculpture and wood-work. 720.42

**Haupt, Albrecht.**

BAUKUNST DER RENAISSANCE IN PORTUGAL VON 1495-1640. Frankfurt a/M., Heinrich Keller, 1895, 2 v., 40 marks.

Portugal is so very little known as a country with architectural remains that the publication of this small quarto, with its three hundred pages and as many illustrations, is an immense gain to the general study of architecture. Fortunately, it is a good book, not pretending to completeness, but thorough, and displaying singular insight. 720.469

**Havard, Henry.**

LA FRANCE ARTISTIQUE ET MONUMENTALE. Paris, La Librairie Illustrée, Montgredien, 6 v., 180 fr.

Each volume contains eight or nine monographs on an important building or group of buildings. There are in all 120 photographic plates, and perhaps 400 illustrations in the text, some photographic and some from drawings. The text itself is written in every case by some person especially well informed as to the building in question. It will be seen that here is to be had at a very slight expense a remarkable encyclopædia of trustworthy information concerning the fine architecture of almost all epochs. 720.44

**Huss, George Martin.**

RATIONAL BUILDING, a translation of the article CONSTRUCTION, in the "Dictionnaire Raisonné de l'Architecture Française" of Eugène-Emmanuel Viollet-le-Duc. Illus. N. Y., Macmillan, 1895, \$3.

The paper in the original occupies more than half of one of the volumes of the famous French work quoted in the title. Construction, according to Romanesque and Gothic methods, as followed from the XI. to XVI. century, was much more elaborate than the construction of classical times, and far more logical and based upon reason than that of later times. Mr. Huss has given us a translation of this in a volume of 350 pages, with all the original illustrations. The translation is altogether exceptional in its minute faithfulness to the original text. 721

**Isham, Norman M., and Brown, Albert F.**

EARLY RHODE ISLAND HOUSES. Illus. Providence, R. I., Preston & Rounds, 1895, \$2.50.

A thorough and critical study of very early American building, tracing the traditions which govern it back

to English building of earlier times. A book to be commended strongly. See the writer's review of it in *Architectural Record*, v. 6, no. 1. 720.74

**Jackson, T. G.**

MODERN GOTHIC ARCHITECTURE. Lond., Henry S. King & Co., 5s. Out of print.

This little book of 206 pages considers the attempted Gothic revival in Great Britain from the point of view of sound reasoning and true analysis. In this connection nearly all the important considerations which should influence modern architectural practice, and do not, are properly presented. It is a valuable book for every student of architecture to read, and the general propositions laid down in it should be carefully pondered. 724.3

DALMATIA, THE QUARNERO, AND ISTRIA. Illus. Oxford, Clarendon Press. N. Y., Macmillan, 1887, 3 v., \$10.50.

One of those valuable books on architecture which are made up by the author's personal observations, in a region rich in monuments of art. On the eastern coast of the Adriatic the remains of the late Roman, of early Romanesque, and later Romanesque art are very abundant, and have been much less studied than those of more accessible parts of Europe. To the general reader it may be said that the aspect and character of a land in which ancient buildings remain almost intact is admirably reproduced. 724.8

**Kerr, Robert.**

THE GENTLEMAN'S HOUSE; OR, HOW TO PLAN ENGLISH RESIDENCES. Lond., John Murray, 1865, 24s. Out of print.

Only a part of this volume appeals to the general reader of Fine Art books, viz., that which deals with houses and their simple arrangements, gradually growing more elaborate. The book generally deals with plans only, ignoring the artistic side of architecture. 728

**Le Bon, Gustave.**

LES MONUMENTS DE L'INDE. Illustré d'environ 400 figures, héliotypes, dessins, cartes, et plans. Paris, Firmin-Didot & Cie., 1893, 40 fr.

For the study of the splendid architectural remains of India, covering a period of 2000 years and embodying many principles of construction and decoration not known to Europe, the only general treatise in English is the brief one of Fergusson. The work now before us is more complete, more scientific, and much more fully illustrated; the illustrations, moreover, being photographic. Other works on the subject are generally of the nature of monographs, or are mere collections of pictures. See what is said under Griffin and De Forest. 722.4

**Lethaby, W. R., and Swainson, Harold.**

THE CHURCH OF SANCTA SOPHIA, CONSTANTINOPLE: a study of Byzantine Building. Illus. N. Y., Macmillan, 1894, \$6.50.

The Church of Sancta Sophia, or Hagia Sophia, at Constantinople, is the most important building in the world, at least to all those whose ideas of art and history are based upon the Roman tradition. There are large monographs devoted to the building, and there exist contemporary documents which fortunately preserve the feelings of the builders and their employer, the Emperor Justinian. This book is made up of a study of those documents combined with personal examination of the building; it is eminently trustworthy, and in every way a valuable work. The illustrations are both useful and unusually artistic as decorations of the book. 723.2

**Lewis, T. Hayter, and Street, G. E.**

ARTICLE ARCHITECTURE, Encyclopædia Britannica, 9th ed.

Far less valuable for classical architecture than Mr. Murray's article on "Archæology" in the same work; shows a lack of clear understanding of styles and essential differences. Mr. Street was an architect in large practice until his death in December, 1887, but he was exclusively devoted to the Gothic Revival, and although to be exclusive in one's own way is often good for an artist, it is bad for a critic. There are errors in the early part of "Pointed," but the descriptions, as of Chartres Cathedral, are not bad.

**Linn, W. A.**

BUILDING AND LOAN ASSOCIATIONS. In "Homes in City and Country." N. Y., Scribner, 1893.

Mr. Linn, managing editor of the New York *Evening Post*, has given much attention to this subject. He presents the whole case very clearly. He finds great advantages in the associations in question, and makes this plain to the reader. Many illustrations. 720.41

**Loftie, W. J.**

INIGO JONES AND WREN; OR, THE RISE AND DECLINE OF MODERN ARCHITECTURE IN ENGLAND. Illus. N. Y., Macmillan, 1893, \$4.50.

A small quarto book, with some very valuable illustrations of buildings of the Classical Revival in England. The author is a clergyman who has written much about London and architectural art in England. His purpose in the present work is to urge the great superiority in the way of delicate proportion of the art of Jones, Wren, and their successors, and to protest against the revived Gothic as he saw it in England during the years previous to the publication of the book. The book must be taken as the interesting presentation of one side only of an important question that involves a historical account of building in England since 1550. 720.42

**Longfellow, William P. F., editor.**

CYCLOPEDIA OF WORKS OF ARCHITECTURE IN ITALY, GREECE, AND THE LEVANT. Illus. N. Y., Scribner, 1895, \$25.

Of the nature of a gazetteer; that is to say, a geographical dictionary of the most important monuments of the countries named in the title. It is, then, an addition to the valuable guide-books of which there is mention elsewhere. Its peculiar value is probably in its treatment of the cities of the East, as of the Balkan Peninsula, Syria, and Asia Minor, for which no adequate guide-book exists. 720.3

**Longman, William.**

HISTORY OF THE THREE CATHEDRALS DEDICATED TO ST. PAUL IN LONDON. Lond., Longmans, 1873. Out of print.

An excellent account of the old church of St. Paul, finally destroyed in the fire of 1666, and the long preparations for the present structure, designed by Sir Christopher Wren, as well as of the building itself. The whole is a valuable chapter in architectural history. It is rather important to the student that he should become aware how complex and many-sided is the problem involved in a large building for national purposes. This knowledge is as well gained in this book as in any to which reference can be made. 720.42

**Macgibbon, David.**

ARCHITECTURE OF PROVENCE AND THE RIVIERA. Edinburgh, David Douglas, 1888, 21s.

By one of the two authors of the valuable books on Scotland given below. In this book the buildings of Roman time and of the Middle Ages early and late, which are to be found as one travels from Vienna through Arles and Nîmes to Carcassonne, and so back eastward along the Riviera to Genoa, are described and pictured in spirited drawings whose trustworthiness to general effect, and to details, need not be doubted. 720.44

**Macgibbon, David, and Ross, Thomas.**

CASTELLATED AND DOMESTIC ARCHITECTURE OF SCOTLAND FROM THE XII. TO THE XVIII. CENTURY. Edinburgh, David Douglas, 1892, 5 v., £10 10s.

This book, illustrated with a great number of trustworthy drawings, included in the text, contains a very complete account of the ancient non-ecclesiastical buildings of Scotland. No one unfamiliar with the country would suppose there was so much of historical and suggestive value within its narrow limits. A student seeking examples of the picturesque and effective in simple buildings erected at moderate cost will find what he desires here. Compare the "Ecclesiastical Architecture" of the same authors. 720.41

ECCLESIASTICAL ARCHITECTURE OF SCOTLAND FROM THE EARLIEST CHRISTIAN TIME TO THE XVII. CENTURY. Vols. I. and II. [III. not published yet]. Edinburgh, David Douglas, 1894-96, 84s. N. Y., Scribner, \$33.60.

This work will be, perhaps, more generally useful than the book by the same authors on civic architecture. This work is uniform with the other in style and appearance. 720.41

**Marquand, Allen.**

GREEK ARCHITECTURE. Illus. N. Y., Macmillan. Announced without date.

The author is Professor of Fine Art at Princeton University. 722.8

**Mathews, Charles T.**

THE STORY OF ARCHITECTURE. N. Y., Appleton, 1896, \$3. 720.9

**Melani, Alfred O.**

ARCHITETTURA ITALIANA, Parte Prima; Architettura Pelasgica, Etrusca, Italo-Greca e Romana. Milano, Ulrico Hoepli, 1887, 2 v., 6 lire.

This book, which forms one of the Hoepli Manuali, is selected for mention because it is very desirable to read the history of every style as it is written by the writers of the same nationality; and also because they are two volumes on the fine arts printed in Italian which are within reach of American students, and because the Italian view of fine art ought to receive more attention than it does. This second edition is a useful little book, though not containing what French and American writers would consider the latest conclusion of archæology. 720.45

**Merson, Olivier.**

LES VITRAUX. (B.E.B.A.) Paris, Quantin, 5 fr.

A small treatise on the large and difficult subject of glass painting and decorative windows, ancient and modern. Highly valuable as an introduction to the subject; written with great good sense and large knowledge. It is not surprising that the recent triumphs of American glass painting are ignored. 726.8

**Michaelis, Adolf.**

DER PARTHENON. Mit einem Textheft. Illus. Leipzig, Breitkopf & Härtel, 1870, 30 marks.

Though a small and thin folio on the famous ruined temple at Athens, with a mere pamphlet of text, contains everything that the student generally requires for a knowledge of the building. Peculiarly valuable is the engraved representation of all the sculptures of the building which are known to exist; the slabs of the naos frieze being numbered according to the places which they are known to have occupied, or thought to have occupied, originally. The sculptures of the pediment are, of course, not so easily placed. All theories on that subject are merely theories. 722.8

**Middleton, J. H.**

ARTICLE ROME, TOPOGRAPHY AND ARCHÆOLOGY, beginning p. 807, Encyclopædia Britannica, 9th ed.

See what is said of this writer's book on Rome, in Part I.

**Mitchell, Donald G.**

THE COUNTRY HOUSE. In "Homes in City and Country." N. Y., Scribner, 1893.

Mr. Mitchell has for many years been a landscape gardener by profession. The essay under consideration is rather historical than didactic; it contains an admirable account of growth and change of country houses in the northeast of the United States.

**Moore, Charles Herbert.**

DEVELOPMENT AND CHARACTER OF GOTHIC ARCHITECTURE. Illus. N. Y., Macmillan, 1890, \$4.50.

An enthusiastic and scholarly book devoted to the

examination of Gothic architecture in its essential structure and the resulting forms. Mr. Moore finds that not only did the style take its origin in northern France, but that it never was practised in its completeness and purity outside of France except in certain instances. It is a book to be studied with the greatest care by any one desiring to know the facts as they offer themselves to a very careful and close student who is not himself a builder. Attentive reading of it cannot but give the reader larger views of the importance of a more minute inquiry into the essence and origin of architectural forms than is generally bestowed. 724.3

**Morris, William, and Middleton, J. Henry.**

Article MURAL DECORATION, *Encyclopædia Britannica*, 9th ed.

Good both in the architecture and the painting. The illustrations are also very valuable.

**Müntz, Eugène.**

LA MOSAÏQUE CHRÉTIENNE PENDANT LES PREMIERS SIÈCLES. I. La Technique; II. La Mosaïque dans les catacombes. Illus. Paris, Leroux, 1893, 6 fr.

This is a fuller treatise on the same subject as the one by Gerspach, given above. Mosaic has the singular importance of being the only great art combining representative and decorative qualities of the long epochs from the IV. to the XII. century. 721.67

**Nevill, Ralph.**

OLD COTTAGE AND DOMESTIC ARCHITECTURE IN SOUTHWEST SURREY, and Notes of the Early History of the Division. Guildford, Billings & Son; Lond., Batsford, 1891, 20s.

From among the great number of specialized works which the modern architectural library contains, this one is selected as giving a great number of trustworthy drawings of small houses built in a really traditional manner. There are here both city and country houses, and also many standing on the streets of small villages; they are all built according to the feeling for picturesque and fitness of design which is always found where old traditions are undisturbed, and where modern self-consciousness and archaeological study have not come in. There is a useful descriptive text. 720.42

**Palustre, Léon.**

L'ARCHITECTURE DE LA RENAISSANCE. (B. E. B. A.) Paris, Quantin, 1892, 5 fr.

Mr. Palustre is known for his thorough study of the French Renaissance. This culminated in a noble book, of which three large volumes have appeared, but which probably remain a fragment because the system of illustration adopted, namely, by means of etchings, has now become obsolete. If the publishers would have the moral courage to change the plan to one based upon photography, "La Renaissance en France" might yet be brought to a triumphant conclusion. In the meantime, the little book before us is a first-rate introduction to the study of those styles of architecture which took shape in Italy about 1420, and in the rest of Europe during the century which followed. 720.44

**Papworth, Wyatt.**

Article BUILDING, *Encyclopædia Britannica*, 9th ed.

Valuable in its account of the knowledge necessary to the architect and of the processes of planning and erecting a building. The general principles of construction, except in modern iron and steel building, are well explained.

**Parker, John Henry.**

DOMESTIC ARCHITECTURE IN ENGLAND FROM RICHARD II. TO HENRY VIII. Oxford, 1859. Out of print.

This book divided into two parts, although with continuous pagination, is the third of a series (see Turner, T. H., and also Parker and Turner). The very interesting subject of house architecture in England is treated in an attractive style, and with such completeness as is practicable in a work comprised in four moderate octavos. T. Hudson Turner was an enthusiastic student, and although he died before the development of mediæval archaeology to any great perfection, he was one of the most useful of the earlier helpers in

the work. Mr. Parker is not to be commended as an archaeologist. Still their joint work, and the work of Mr. Parker alone, have sufficed to furnish students with a work which may hold its place even after more critical books shall have appeared. There are a great number of illustrations, generally trustworthy. 720.42

**Parker, J. H., and Turner, T. H.**

DOMESTIC ARCHITECTURE IN ENGLAND FROM EDWARD I. TO RICHARD II. Oxford, 1853. Out of print.

The second of a series (see Turner, T. H., and also Parker, John Henry). 720.42

**Parsons, Samuel, jr.**

SMALL COUNTRY PLACES. In "Homes in City and Country." N. Y., Scribner, 1893.

Mr. Parsons had been for a number of years the landscape gardener and superintendent of the New York City Department of Public Parks. See his work on "Landscape Gardening," mentioned below. This short essay is of very high value in the way of suggestion.

LANDSCAPE GARDENING; arrangement of country places, large and small parks, etc. N. Y., Putnam, 1891, \$3.50.

This valuable book consists of 17 chapters, which are so many essays on different aspects of landscape gardening. It is very fully illustrated with wood-cuts and half-tone prints from nature. The paper on City Parks and that on lawn planting for small places, are of immediate interest to every one. 710

**Platt, Charles A.**

ITALIAN GARDENS. N. Y., Harper, 1894, \$5.

A thin quarto with many photographic illustrations, devoted to a branch of decorative art very little studied in modern times, but worthy of the closest examination by all who are interested in architecture—the system and the art of laying out gardens so as to be closely in harmony with the architecture of large country houses. Such gardening reached its highest development in Italy in the XVII. century. Compare Blomfield and Thomas. 712

**Price, Bruce.**

THE SUBURBAN HOUSE. In "Homes in City and Country." N. Y., Scribner, 1893.

Mr. Price is an architect of New York City who, at the time of the appearance of this article, had himself built many houses at Tuxedo Park and elsewhere. The paper, unlike most of the others in the volume, is wholly concerned with the buildings of the day. It includes illustrations of fourteen characteristic houses by nearly as many different architects.

**Ramée, Daniel.**

HISTOIRE GÉNÉRALE DE L'ARCHITECTURE. Paris, Amyot, 1860–62, 2 v., 36 fr.

A far more systematic history than that of Ferguson. It is, indeed, composed on right lines for such a work. It does not contain the latest results of archaeological study, and the illustrations, though of the kind most needed for the text, are too few for its full explanation. Like most treatises on architecture, the narrative stops with the earlier Renaissance, giving but the slightest mention to all that follows the XV. century.

It has been stated that this book contains many errors of fact and date. 720.9

**Reber, Franz Von.**

KUNSTGESCHICHTE DES MITTELALTERS. Leipzig, Weigel, 16 marks. Transl. by J. T. Clarke as HISTORY OF MEDIÆVAL ART. N. Y., Harper, 1887, \$5.

Of mediæval fine art Architecture is very much the most important form, and it includes most of the other arts as practised during the Middle Ages.

This translation is unusual in being the work of a very competent writer. A small glossary of technical terms is added. 709

**Robinson, W.**

GARDEN DESIGN AND ARCHITECTS' GARDENS. . . Two reviews, illustrated, to show, by actual

examples from British gardens, that clipping and aligning trees to make them "harmonize" with architecture is barbarous, needless, and inartistic. Lond., John Murray, 1892, 5s. N. Y., Scribner, \$2.

A plea for the more informal and naturalistic style of gardening, even in connection with stately architecture. It is written in answer to such a book as Blomfield and Thomas's "Formal Garden in England." 710

**Rohault de Fleury, Georges.**

LA TOSCANE AU MOYEN AGE; ARCHITECTURE CIVILE ET MILITAIRE. Paris, Morel et Cie., 1873, 2 v., 180 fr. Out of print.

This book, which is never expensive, in two small folio volumes, contains measured drawings and pictorial drawings of such interesting buildings as the Palazzo Vecchio and the Loggia de Lanzi, at Florence, the Palazzo Pubblico of Siena, and private houses, city walls, and gates in half the cities of Tuscany. The value of the whole is greatly helped by the excellent plans of the different cities which are given, and the general views of the same cities from hill-tops near. Not students of architecture only, but readers of mediæval and later history and students of the fine art of Italy will find this book extremely suggestive. 720.45

**Root, John W.**

THE CITY HOUSE IN THE WEST. In "Homes in City and Country." N. Y., Scribner, 1893.

The houses examined are nearly all of very recent date, and in this respect the article differs from those by Mr. Mitchell and Mr. Sturgis in the same volume. A dozen western houses, well selected, are given in the illustrations. The article will be found very much too laudatory of the designs criticised, and more hopeful than is safe.

**Rosengarten, A.**

DIE ARCHITEKTONISCHEN STYLARTEN. Braunschweig, Vieweg, 13 m. Transl. as *HANDBOOK OF ARCHITECTURAL STYLES*. Illus. N. Y., Scribner, \$2.50. 720

**Ruskin, John.**

THE SEVEN LAMPS OF ARCHITECTURE. Lond., Geo. Allen, 7s. 6d. With preface by Charles Eliot Norton. N. Y., Maynard, Merrill & Co., \$2.75.

This book was first published in 1849; it is a marvelous piece of work for a man under thirty; compact and vigorous in thought, imaginative—a real poem without metre—superbly written, with sustained strength and flexible adaptation of language to thought. As a book of art criticism, it is of no value. The architecture it treats of is a dream, a conception of the writer, having no connection with the actual Gothic buildings of Europe, upon a close study of which it is supposed to be founded. The first edition contained 14 prints from soft ground etchings by the author, which, although from very careful drawings, were not successful mechanically. The second edition, 1855, contained illustrations "drawn by the author and re-etched by R. E. Cuff," with, moreover, the frontispiece carefully engraved on metal. 720.4

THE STONES OF VENICE. Lond., Geo. Allen, 2 v., 10s. Also, with preface by Charles Eliot Norton. N. Y., Maynard, Merrill & Co., 2 v., \$3.

This work was completed in 1853 in three large volumes with many illustrations. It is not advisable that the student should depend upon its conclusions or even its suggestions. It is even more decidedly characterized than the author's other works by that false theory of criticism which may be stated thus: Reason out first what a given work of art ought to express, and then compare the actual work of art with your conclusion; and denounce it boldly if it deviates from such a standard.

Those books only are to be used for edification which follow the opposite course, and begin by examining carefully what the work of art does say and is meant to say, and then go on comparing this with other works of art and the conditions which govern it and them.

The original edition named above contains very beautiful illustrations, most of them made from the author's own drawings, which may be trusted as faithful interpretations. One or two colored plates are peculiarly valuable as giving what is not generally attainable. These plates are entirely omitted from the cheaper recent editions, and even the text wood-cuts are not given in all of them. In fact, the book as prepared for the market to-day (1896), is re-made to serve as an inexpensive guide to the monuments of Venice, for which purpose it is of but little value. 720.45

EXAMPLES OF THE ARCHITECTURE OF VENICE. 15 pl. and text. Lond., Geo. Allen, 42s.

Was intended to form a series of large illustrations, plates in Imperial folio, of the "Stones of Venice." It was proposed to issue twelve parts, but only one was ever published, namely, in 1851, by Smith, Elder & Co. The edition published by Mr. Allen is a reissue. The plates are very interesting and valuable; a few of them give what no photograph will give. 720.45

**Sabine, Henri.**

TABLE ANALYTIQUE ET SYNTHETIQUE DU DICTIONNAIRE RAISONNÉ DE L'ARCHITECTURE FRANÇAIS DU XI. AU XVI. SIÈCLE PAR E. E. VIOLLET-LE-DUC. Paris, Librairie des Imprimeries Réunies, 1889, 20 fr.

An index to Viollet-le-Duc's great work, which every student should possess, although it is far from perfect. The index in the tenth volume of the work itself is entirely confined to the monuments arranged under their geographical heads. 720.3

**Salzenberg, W.**

ALT-CHRISTLICHE BAUDENKMALE VON CONSTANTINOPOL VOM V. BIS XII. JAHRHUNDERT, im Anhang des Silentiarius Paulus; Beschreibung der heiligen Sophia und des Ambon. Übersetzt von Dr. C. W. Kortüm. Berlin, Ernst & Sohn, 190 marks.

This book, though large, and apparently limited in subject, is important to every student as giving the best information obtainable concerning the finest church in the world—which might easily be maintained to be the most important building as well. The book by Lethaby and Swainson, cited above, refers continually to this work for its illustration. In addition to Sancta Sophia, some of the smaller Byzantine churches of Constantinople are given with sufficient fulness, and there are large colored plates of mosaic and other important specimens of Byzantine art. 720.496

**Schuyler, Montgomery.**

AMERICAN ARCHITECTURE. Illus. N. Y., Harper, 1892, \$2.50.

A very handsome octavo and makes a good gift-book. The six essays which it contains are not connected except as their subjects are similar. The difficulty in treating these subjects is great, because there is so little of the architecture which is worthy of much praise or which can excite sympathy.

Mr. Schuyler's criticism is characterized by remarkable good sense and singular insight. Like most writers on architecture he is much out of sympathy with the strong tendency visible among the practising architects toward an architecture of mere Roman order like that taught in the Schools. This sound and wholesome book is very stimulating to thought. 720.73

**Scott, Sir Gilbert.**

RISE AND DEVELOPMENT OF MÆDIEVAL ARCHITECTURE. Illus. Lond., John Murray, 1879, 2 v., 42s.

A very valuable book, marred by the disconnected character difficult to avoid in a volume of lectures, but full of material hard to find elsewhere and, perhaps, impossible to find in such intelligible and compact form. In the single important subject of the essential characteristic of Gothic architecture, it is inferior to the book by C. H. Moore, but it covers a much wider field and is written from the point of view of the practised designer and superintendent of many important buildings. 723

**Smith, T. R., and Poynter, E. J.**

ARCHITECTURE, GOTHIC AND RENAISSANCE.

(Art handbooks series.) N. Y., Scribner, \$2.

Not inaccurate, nor hard to understand, but vague, discursive; fails to give clear and connected ideas. It fails also to insist on the most important points. The smaller part, devoted to the Renaissance, is more nearly accurate than that given to the Gothic. There is a short glossary of technical terms. 723

**Smith, T. R., and Slater, John.**

ARCHITECTURE, CLASSICAL AND EARLY CHRISTIAN. (Art handbooks series.) N. Y., Scribner, \$2.

Contains an account of ancient architecture in Egypt, Western Asia—Assyria, Eastern Asia, Greece, the Greek colonies and the Roman Empire; also of Byzantine, Romanesque, and Mohammedan architecture. A good general idea can be obtained from it, but there is in it no sign of intimate acquaintance with the remains described or with the best founded conclusions of modern archaeologists. Thus the Roman buildings are said to be of brick, which is the superficial and popular view; the wall being really of small stones laid in mortar and only faced with fine hard bricks. So the question of Grecian Doric temples is treated as if they were all like the Parthenon in general scheme and in material. There is a brief glossary of technical terms. Some of the illustrations are very good. 722

**Statham, H. Heathcote.**

ARCHITECTURE FOR GENERAL READERS. Illus. N. Y., Scribner, \$2.

Treats the essential truths of architecture in the order of the subjects and not historically except in a secondary sense. Trabeated architecture is distinguished from that which is arcuated; a chapter being devoted to each. A valuable chapter is devoted to architecture in relation to cities and landscapes. There is also an historical sketch occupying 120 pages. The book can be trusted as sound and intelligent and may be of great use to a person inclined to study the subject thoroughly. 720.7

**Street, George Edmund.**

SOME ACCOUNT OF GOTHIC ARCHITECTURE IN SPAIN. 2d ed. Lond., John Murray, 1869, 30s.

The architecture of the mediæval cathedrals and churches in Spain had been scarcely studied before Mr. Street made his journeys and published this book as the result of them. He is an English architect wholly devoted to the Gothic revival and the builder of many important buildings. The drawings of the author are valuable and the numerous detailed plans of churches are undoubtedly trustworthy as being the work of a very able and conscientious man. 720.46

BRICK AND MARBLE IN THE MIDDLE AGES. 2d ed. Lond., John Murray, 1874, 26s.

See what is said of this author under his work on the architecture of Spain. The present work, first published in 1855, describes the Gothic architecture of North Italy, especially that which is carried out in brick with marble freely used in the composition. The book is far less thorough than the one devoted to Spain; it shows but little sense of the true character of Gothic architecture or the Italian peculiarities, but the exterior aspect of the buildings is well described, and the drawings are valuable. Street was only thirty years old at the time of the Italian journey; he was ten years older when the book on Spain appeared. 720.45

**Sturgis, Russell.**

EUROPEAN ARCHITECTURE; a Historical Study. Illus. N. Y., Macmillan, 1896, \$4.

"The essence of this book is a minute study of the monuments themselves, with no other reference to documents than is sufficient to fix their dates, or in the case of those monuments that have nearly perished, to the minute investigations of archaeologists by means of measurements and comparisons made on the spot. The distinction is clearly maintained between those monuments which exist, although, perhaps, in a somewhat ruined or altered condition, and those which have practically perished and which have to be reconstructed by mental processes. The historical record begins with Doric temples of the VI. century B.C. down to the French Revolution. The whole is then divided chronologically into nine chapters, thus: Chapter 5 deals with the architecture of Western Europe from

1150 to 1300 A.D., Chapter 8 deals with the architecture of Western Europe from 1500 to 1665 A.D., etc., each of these later chapters, that is, from 1150 to the close, is then subdivided into five sections, as follows: France, Provinces north and south of France, Germany, England, Italy."—*Publishers' Weekly*. 720.40

LACK OF ORIGINALITY IN ARCHITECTURE; a paper in the *Engineering Magazine*, N. Y., Vol. VI., p. 11 (October, 1893).

This brief paper is an attempt to show that the poverty and feebleness of modern architectural fine art is sufficiently accounted for by the way in which the architectural profession is conducted. The architect being paid by a percentage on the cost, and the buildings being needed in great haste, that there may be no loss by money lying idle, the tendency is toward making the architect a mere fiduciary agent.

Article GRECIAN ARCHITECTURE, Johnson's Universal Cyclopædia, ed. 1893-5.

Article HOUSE, Johnson's Universal Cyclopædia, ed. 1893-5.

THE CITY HOUSE IN THE EAST AND SOUTH. In "Homes in City and Country." N. Y., Scribner, 1893.

This paper, the first in the volume mentioned, is especially aimed at describing the arrangements and plans of the houses built before 1850, but gives a few instances of later buildings as specimens of what was being done in New York between 1880 and 1890. Should be read in connection with Mr. Mitchell on the "Country House" in the same book.

**Texier, Charles, and Pullan, R. Pöppelwell.**

L'ARCHITECTURE BYZANTINE, ou Recueil des Monuments des premiers temps du Christianisme en Orient, précédé de recherches Historiques et Archéologiques.

BYZANTINE ARCHITECTURE, or collection of the buildings of the earliest times of Christianity in the East; preceded by historical and archaeological investigations. Lond., Day & Son, 1864, £6 6s. Out of print.

This book, published in London both in French and in English, is valuable as a collection of buildings not otherwise very accessible to the student. Inaccuracies in other works by these authors have caused the present one to be regarded with suspicion, but the buildings treated of in this book exist in the form in which they are here portrayed, and are not the subjects of such restoration as was found inaccurately described in other cases. 723.2

**Thomas, F. Inigo, and Blomfield, Reginald.**

THE FORMAL GARDEN IN ENGLAND. See Blomfield.

**Turner, T. H.**

DOMESTIC ARCHITECTURE IN ENGLAND FROM THE CONQUEST TO THE END OF THE THIRTEENTH CENTURY. Oxford, 1853. Out of print.

The first of a series (see Parker and Turner, also Parker, John Henry). 720.42

**Vachon, Marius.**

PHILIBERT DE L'ORME. (L.A.C.) Paris, Librairie de l'Art, 1887, 5 fr.

This great and original architect was one of the chief men of the French Renaissance which was nearly a century later than the Italian movement called by that name.

A valuable and interesting biography, with illustrations much to the purpose and valuable in themselves. 720.44

**Van Brunt, Henry.**

GREEK LINES AND OTHER ARCHITECTURAL ESSAYS. Bost., Houghton, 1893, \$1.50.

The work of a practising architect, formerly of Boston, now settled in the West, and who is yet a seeker for the spiritual or esoteric meaning in every work of



art. In one important respect his criticism differs from that of most critical writers of fine art, namely, that he finds far more that is good in modern architectural work than they. 720.4

**Van Rensselaer, Mrs. Schuyler.**

ART OUT OF DOORS. N. Y., Scribner, 1893, \$1.50.

An interesting essay on the beautifying of country places, village streets, etc.

**Viollet-le-Duc, E. E.**

ENTRETIENS SUR L'ARCHITECTURE. Transl. by B. Bucknall as DISCOURSES ON ARCHITECTURE. Lond., Sampson Low, 2 v., 63s.

There is nowhere a more masterly treatise on architectural art. Its inmost secrets are known to this able writer, who sees what is strong and what is weak in every style, and makes it clear to his readers. He is also a master of explanatory and descriptive drawing. No other such illustrations of architectural subjects as those in his books are known. An edition of this work, published by Ticknor, Boston, 1881, \$15, is out of print. 720

DICIONNAIRE RAISONNÉ DE L'ARCHITECTURE FRANÇAIS DU XI. AU XVI. SIÈCLE. Paris, A. Morel & Cie., 1868, 10 v., 250 fr.

Of this great and useful book only a small part has been translated; namely, in book form, the article on construction, for which see under HUSS. Of the ten volumes one is devoted to a table (see under SABINE), and the other nine are occupied by an encyclopædia of French mediæval art arranged in dictionary form; for which, however, the tables are needed, as many of the articles are very long, and require reference tables as much as books do.

The author is in many ways a unique personage. He was an architect employed on the restoration of many of the most important ancient buildings in France; he had thus unusual opportunity of ascertaining the minutest details of their original construction. He was also the son of an enthusiastic student and collector of mediæval manuscripts and other documents; he had himself a gift at drawing which has never been equalled in its way. His drawings, whether large or small, highly finished or slight, are always faultless as means of explanation of his meaning. They were made with great speed; it is supposed that of the thousands of illustrations in this book, all, or all except some plans and diagrams, were drawn by his own hand. Inasmuch as France is the country in which Gothic art took its origin in the XII. century, developing itself out of a school of the Romanesque at least equal to that of any other land, it follows that the history of mediæval art is well impressed upon the student by the study of this book, combined with reference to such other books as treat of the art of special countries of Europe. 720.3

HISTOIRE D'UNE MAISON. Paris, J. Hetzel & Cie., 6 fr.

A popular book in which the method of planning and building a house in France is given in a way easy

to understand. The much greater solidity of construction assumed in this case than is ever given in America to a house of similar size and style is well worthy of notice. The logical and intelligent ways of building, avoiding hollow floors and furred walls, making fire almost impossible, are also worth study. 728

HISTOIRE D'UN HOTEL DE VILLE ET D'UNE CATHÉDRALE. Paris, J. Hetzel & Cie., 10 fr.

The cathedral and the town hall of a provincial French place of a few thousand inhabitants are made the subject of an interesting narrative dealing with the times from the Gallo-Roman rule to the Revolution. The buildings themselves are kept as the centre of the narrative, but the history deals with the violence and tyranny of the feudal period, the religious wars and the pacification under the absolute monarchy beginning with Henry IV. Every student should study this for the close connection it shows between the popular life of the Middle Ages and the buildings which grew out of it; buildings erected in a traditional way familiar to the mechanics of the time and not the work of architects producing designs in the tranquillity of the office. 725

**Willis, Rev. R.**

ARCHITECTURAL HISTORY OF CANTERBURY CATHEDRAL. Lond., Longmans, 1845, 10s. 6d. Out of print.

This little book retains its critical value and has been for 50 years the type of small architectural monographs. The author is considered an authority on the subject of Gothic vaulting; but see what is said under the next title. 723

THE CONSTRUCTION OF THE VAULTS OF THE MIDDLE AGES. [Vol. I., Part II., Transactions Royal Institute of British Architects, 1842.] (This part can sometimes be bought separately.)

Professor Willis was almost the first writer to distinguish critically between Gothic rib-vaulting, which is the very essence of Gothic construction, and other kinds of vaulting. Later writers have carried the analysis much farther, but this essay remains of great value because of the minute record it contains of the author's own observations. Some valuable illustrations.

For later treatises on Gothic Vaulting, see Viollet-le-Duc, Moore, C. H., and Sturgis, Russell. 721.4

**Wölfflin, H.**

RENAISSANCE UND BAROCK. Eine Untersuchung über Wesen und Entstehung des Barockstils in Italien. Munich, Ackermann, 1888, 4 marks.

Most works on the Renaissance, whether Italian or of the northern nations, stop with the complete development of the neo-classic art near the close of the XV. century, or with the beginning of what is called the decline. This book is valuable because continuing the discussion along the unbroken series to much later times. 724.1



## PART IV.

### MINOR DECORATIVE ARTS: COSTUME, EMBROIDERY, GLASS, INLAY AND MOSAIC, LEATHER WORK, METAL WORK, POTTERY AND PORCELAIN, TEXTILE FABRICS.

These arts, called also the subsidiary arts and by other similar names, differ from architecture only in the comparatively small size and cost and comparatively small importance to mankind of the objects which belong to them. It must be noted that the essence of decorative art is that it adorns some object which is necessary and useful in a practical way. Thus a little independent figure in bronze is sculpture; but the pommel of a sword worked into a similar figure is decoration as well as sculpture, and the whole sword-hilt so adorned is a single work of decorative art. Buildings do not differ from weapons or furniture in this respect.

Manuscripts with rich decoration are properly included here because the miniatures and even the full-page pictures contained in them are subservient to decorative purposes which, in this case, is that of making the writing itself ornamental.

Carvings in ivory are included here because in most cases they are subservient to the decorative purpose of book-covers, the backs of mirrors, consular diptychs and the like.

On the other hand, coins, though they are necessary objects adorned by art, are almost entirely works of pure sculpture in the manner of their conception by the artist, this is even more decidedly true of engraved gems, whether cameo or intaglio, for although the intaglio is primarily intended as a seal, yet the artistic design is the whole thing and is not part of the ornamentation of an object to which it is added.

Monumental brasses it is difficult to place, but it has seemed better to keep them with the other kind of art named above in Part II.

During the past forty years the literature of these arts has grown to enormous proportions. Few of the good books are in English and still fewer are inexpensive. The selection here given is of books which are essentially artistic. Thus in costume, Fairholt's "Costume in England" [(Bohn) N. Y., Macmillan, 2 vols., \$3], and Planché's "History of British Costume" in 2 quarto vols., and also [(Bohn) N. Y., Macmillan, \$1.50], are valuable historically; but are not studies of decorative art.

#### Alexandre, Arsène.

JEAN CARRIÉS, IMAGIER ET POTIER: Étude d'une œuvre et d'une vie. Paris. Quantin, 1895, 25 fr.

See Part II. Carriés was excellent as a decorative potter; he was much greater as a sculptor. 738

#### Alford, Lady Marian.

NEEDLEWORK AS ART. Lond., Sampson Low & Co., 1886, 21s.

A carefully made book, fully and well illustrated. Mainly historical. The account of English embroidery of different schools is extremely valuable. Compare the book by Caulfeild and Saward. 746

#### Armstrong, Walter.

ALFRED STEVENS: a biographical study. Paris, Librairie de l'Art, 1881, 15 fr.

See Part II. Stevens was chiefly known as a decorative designer, but his work on the Wellington Monument entitles him to rank high as a sculptor. 730

#### Balfour, Henry.

EVOLUTION OF DECORATIVE ART. N. Y., Macmillan, 1893, \$1.25.

An interesting and suggestive account of very primitive forms of ornament, both prehistoric and among savages of our own time. Careful reading of this book throws a good deal of light on many problems of fine art. 740

#### Barber, Edwin Atlee.

POTTERY AND PORCELAIN OF THE UNITED STATES. Illus. N. Y., Putnam, 1893, \$5.

There is naturally but little artistic pottery made in America, but there are a few old wares that are attractive, and two or three modern establishments have produced decorative pieces as good, perhaps, as modern industrial conditions allow. The present work reproduces in photography a great number of pieces, and although the true effect of the painted vase is not easy to render in photography, even apart from its coloring, such pictures still have value for reference. The text is, of course, mainly historical. 738

#### Benson, W. A. S.

ELEMENTS OF HANDICRAFT AND DESIGN. Illus. N. Y., Macmillan, \$1.60.

Intended for school workshops, but its directions for simple carpenter work and the making of book-shelves and tables are excellent, and are illustrated with 94 drawings. The soundest principles of design are explained in simple language and well enforced. This part of the book is important, because there is a strong tendency in our times towards mere taking of designs from old works. This shows how designs are made, originally. The final chapter gives good general ideas as to coloring, and a long bibliography is added. 740

#### Birch, Samuel.

HISTORY OF ANCIENT POTTERY, EGYPTIAN, ASSYRIAN, GREEK, ETRUSCAN, AND ROMAN. Lond., John Murray, 1873, 42s.

A standard of reference, although newer books contain much not given in it. See A. S. Murray and Lau. 738

**Birdwood, Sir George C. M.**

INDUSTRIAL ARTS OF INDIA. Lond., Chapman & Hall, 1880, 2 v., 14s.

Not very thorough. Relates rather to the modern and degenerate art of India than to its finer developments in the past. There is, however, much of the original spirit left in Indian decoration. Persons brought up in European habits of thought cannot learn too much of that instinctive ornamentation such as Europe also possessed down to the XVI century, but has now almost wholly lost. 609

**Blanc, Charles.**

GRAMMAIRE DES ARTS DÉCORATIFS: décoration intérieure de la Maison. Paris, Laurens, 13 fr.

See what is said about the same author's "Grammaire des Arts du Dessin," in Part I. 740

**Bonnard, Camille.**

COSTUMES HISTORIQUES DES 12<sup>e</sup>-15<sup>e</sup> SIÈCLES tirés des monuments les plus authentiques de peinture et de sculpture, dessinés et gravés par P. Mercuri. Nouv. édition avec une Introduction par C. Blanc. Paris, Levy fils, 1860-61, 3 v., 250 fr.

Probably the most artistic of books on costume. Gives a great deal of attention to the costumes of Italy.

**Boutell, Charles.**

ARMS AND ARMOUR IN ANTIQUITY AND THE MIDDLE AGES, also a descriptive notice of modern weapons. Lond., Reeves & Turner, 1874. Out of print.

Made up from "Armes et Armures," by P. Lacombe. (Paris, Hachette, fr 2.25). The original work contains many errors, some of an inexcusable character. Mr. Boutell's preface explains the necessity he has felt of recasting the book entirely while yet he has not wholly avoided the errors of the original, as in fig. 29, where a suit of armor is dated at least a century too early. Mr. Boutell is a writer on heraldry and a mediæval archaeologist of considerable reputation. While this book is not as full as Demmin's book nor above suspicion as to accuracy in detail, it is still useful. 399

**Burty, Philippe.**

BERNARD PALISSY. (L.A.C.) Paris, Librairie de l'Art, 1886, 5 fr.

As a decorative artist, Palissy has been greatly overrated, but the romantic legends that hang about his name and the enormous prices which his authentic works bring at auction, give him a somewhat factitious renown. 738

**Caulfield, S. F. A., and Saward, B. C.**

DICTIONARY OF NEEDLEWORK. Lond., L. Upcott Gill, 1885, 21s. With colored plates, 31s. 6d.

Almost as fully devoted to practical considerations and to teaching the art as Lady Alford's book is to history. No book of advice and instruction will seem wholly adequate to those who try to learn from it, but this one is believed to be thorough and careful and is certainly very full. Many illustrations, well adapted to their purpose. 746

**De Champeaux, Alfred.**

LE MEUBLE, XVII., XVIII., et XIX. Siècles. (B.E.B.A.) Paris, Quantin, 2 v., 10 fr.

These two volumes treat the subject in proportion to the number of examples that exist rather than the importance of the epochs considered. Thus, 40 pages suffice for all that the writer has to offer concerning the furniture of Egyptian, Syrian, Greek, Roman, and Byzantine antiquity. The art of the Middle Ages occupies 86 pages; the art of the Renaissance 150 pages more, and the whole second volume is devoted to the XVII. and XVIII. centuries. It is therefore much more to one who studies furniture as a matter of practical design, than to the archaeological student of the subject, that these volumes appeal. There are 200 illustrations, very expressive and spirited; the text is written with great intelligence and thorough knowledge of the subject in all its branches. 645

**Deck, Theodore.**

LA FAÏENCE. (B.E.B.A.) Paris, Quantin, 1887, 5 fr.

Mr. Deck is the well-known founder of a great establishment for the production of decorative pottery; he has written with the knowledge of an expert but also without much power of imparting his knowledge to the student who is not himself a ceramist. The book is rather a collection of recipes for the manufacture of decorative pottery than a popular essay on the subject. There is, however, an historical essay which the author states is mainly a compilation from other writers. The chief value of the book to most persons will be the long series of illustrations, most of which will hardly be found in other books. Those which represent modern productions of Mr. Deck's own factory are especially worthy of note. 738

**Demay, Jean Germain.**

LE COSTUME AU MOYEN-ÂGE D'APRÈS LES SCEAUX. Paris, Dumoulin, 1880, 20 fr.

Devoted to a study of dress and insignia, chiefly mediæval, taken from the valuable seals appended to ancient documents or discovered in recent researches. Compare what is said of the whole subject of seals under Lecoy de la Marche and Middleton in Part II. In the study of costume these small bas-reliefs or intaglios are extremely valuable as being wholly trustworthy. As exemplifying the art of sculpture in the Middle Ages they are important as being wholly free from restoration and as showing another side of the same great art which has adorned the cathedrals. 390

**Demmin, Auguste.**

DIE KRIEGSWAFFEN IN IHRER HISTORISCHEN ENTWICKELUNG VON DEN ALTESTEN ZEITEN BIS AUF DIE GEGENWART. Leipzig, Friesenhahn, 1891, 10 marks. GUIDE DES ARMATEURS D'ARMES ET ARMURES ANCIENNES. 2<sup>me</sup> ed. Paris, Laurens, 16 fr. Transl. by C. C. Black as ARMS AND ARMOUR. (Bohn.) N. Y., Macmillan, \$2.25.

The best small book on ancient arms and armor. The author, a German by birth, but a Frenchman by residence for many years, brought out this book in French and German at the same time: the German edition is named first because the latest and fullest which has come to the writer's notice. The illustrations are slight sketches, extremely informal, and the reverse of decorative, but accurate in the way of fixing the important lines and of insisting upon construction. 399

**Du Sartel, Octave.**

LA PORCELAINÉ DE CHINE. Paris, Morel & Cie., 1882, 200 fr.

This splendid decorative art is so many-sided, and covers so large an epoch chronologically, as well as so many towns and so many semi-independent provinces, that no one book can hope to exhaust the subject. The 32 plates of this book are mostly in color and are all good of their kind, but they cannot show more than a few varieties. There are also 120 very well-drawn figures in the text. Compare the book described under Grandidier and the handbook of Mr. Paléologue. 738

**Evans, Maria Millington (Lady Evans).**

CHAPTERS ON GREEK DRESS. Illus. N. Y., Macmillan, 1893, \$2.

Of general value as containing an analysis of the most simple and beautiful costume known to us, that of the ancient Greeks; and also as being a key to that important part of sculpture and painting which we call drapery, which with European artists is founded on Greek examples. 381

INDUSTRIAL ARTS, THE: HISTORICAL SKETCHES: (One of the Art Handbooks of South Kensington Museum). Lond., Chapman & Hall, 3s. Out of print.

A good general account of the ornamental arts as represented in museums. 609

**Fletcher, William Y.**

BOOKBINDING IN ENGLAND AND FRANCE. Illus.

Lond., Seeley & Co. N. Y., Macmillan, 1896, \$3.50.

The study of French bookbinding formed a Portfolio Monograph for Oct., 1894. That on English bookbinding is of the form of such a Portfolio number, but has not yet appeared in that series. One object in naming this book is to call attention to the 17 splendid colored plates, examples of the latest and most valuable development of chromo-lithography. There are also a large number of text illustrations, fairly good half-tone prints. Bookbinding in its highest development is a decorative art of peculiar and unique interest, although in general one gets from it less art and more good mechanism and careful finish for his money than from most decorative industries. France has always taken the lead in such industries, and this book gives a good analysis of bookbinding as practised in France from the Middle Ages down to the Revolution. The sketch of the art in England will serve as a good introduction to the study of a very peculiar and characteristic school of binders 686

**Fortnum, C. Drury E.**

DESCRIPTIVE CATALOGUE OF THE MAIOLICA HISPANO-MOESCO. PERSIAN. DAMASCUS. AND RHODIAN WARES IN SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1873. 2s. 6d.

See what is said of this author's work on European bronze, Part II. In this book the introduction, of 108 pages, does not pretend to be a complete history of the important classes of pottery described in the catalogue. It is, however, an excellent description of them with careful discrimination between their different times and with shrewd remarks upon their characteristics. In this book as in the bronze book, the catalogue is enriched by descriptive and critical notes; these notes are so numerous and so long that the catalogue of what is not a very large collection is extended to 650 pages. The collection is fine, however, and the works of nearly all schools are represented in it. Twelve colored plates and 50 or 60 wood-cuts. 738

MAIOLICA: a Historical Treatise on the Glazed and Enamelled Earthenwares of Italy, etc., also some notice of the Persian, Damascus, Rhodian, and Hispano-Moresque Wares. Oxford, Clarendon Press. N. Y., Macmillan, 1896, \$13.

Not in any sense a reissue or revised edition of the same author's book devoted to the South Kensington Museum collections. Contains a great number of photographic illustrations and will undoubtedly prove the best work on the subject existing. The different kind of pottery treated are alike in that they are made of coarse earthenware covered with a fine opaque enamel, which in its turn is decorated with color and with what is called metallic lustre. They are the most splendid of all ceramic wares. 738

**Foster, J. E., and Atkinson, T. D.**

ILLUSTRATED CATALOGUE OF THE LOAN COLLECTION OF PLATE, exhibited in the Fitzwilliam Museum May 1895. Illus. Cambridge, Deighton, Bell & Co. N. Y., Macmillan, 1896, \$6.50.

A small quarto of 132 p. and 16 photographic plates. It is chosen out of many works on decorative metal work, because it is not expensive, the photographs are of great beauty and give well the details of the old plate, the pieces selected for such illustration are of a good style and characteristic, the small illustrations in the text are trustworthy and valuable, the text is singularly critical and business-like. In all these respects, but especially the last the book is worthy of great praise. It is in itself a valuable introduction to the study not only of old plate but also of decorative art in many aspects. 738

**Garnier, Édouard.**

DICIONNAIRE DE LA CÉRAMIQUE; FAIENCES-GRÉS-POTERIES. Paris. Librairie de l'Art. 1893. 30 fr.

This small book is devoted almost exclusively to the curious and interesting glazed potteries of the XVII. and XVIII. centuries: of such admirable varieties as those known by the names of Nevers, Moustiers, Rouen, Saint-Porchaire (which last means Henri II. ware), Marseilles, Delft, and Douai. The English wares of

the period are also touched upon. These beautiful varieties of decorative pottery are little studied in America, where the taste is generally for the more delicate and more costly wares. There are a number of colored plates, but cheaply made, as the whole work is inexpensive. 738

**Grandidier, Ernest.**

LA CÉRAMIQUE CHINOISE. Paris, Firmin-Didot, 1894 65 fr.

See above under Du Sartel. The present work contains 42 plates in black and white, giving 180 pieces of porcelain in admirable photogravures by Dujardin. The author of this book is a great collector, and all the pieces described or pictured are taken from his own cabinets.

It cannot be said that the history of Oriental porcelain is thoroughly known to Europeans. Year by year more is learned, and from this point of view the latest book may be thought the best. The assertions concerning dates, places of manufacture, and the significance of emblems and the like are always open to revision. 738

**Guiffrey, Jules.**

HISTOIRE DE LA TAPISSERIE DEPUIS LE MOYEN AGE JUSQU'A NOS JOURS. Tours, Alfred Mame, 1884. 20 fr.

A larger book than the little handbook mentioned under Müntz on the same subject. A large octavo of 530 pages, with many illustrations, of which four are chromo-lithographs of excellent execution. The subject of tapestry recommends itself to every student of decorative art. This volume is very trustworthy and even approaches the completeness of a history. See also Havard and the handbook by Müntz. 746

**Havard, Henry.**

LES ARTS DE L'AMEUBLEMENT; LA VERRERIE, avec 430 illustrations par B. Mélin. Paris, Delagrave, 1894, fr. 2.50.

One of the series of books on the fine and industrial arts used in the way of furniture and decoration. Mr. Havard turns his hands to many branches of art and is rather a compiler than an original workman, but his books are sure to be good of their kind, and some have been excellent. Of late years he has given especial attention to decorative art. His work has secured high esteem in his own country 645

LA TAPISSERIE; 90 illustrations par S. Hugard. Paris, Delagrave, 1893. fr. 2.50.

Compare what is said of the art of tapestry under Guiffrey. This is another work of about the same scope, and perhaps equally serviceable as a book of general reference. 746

**Hildebrand, Hans.**

INDUSTRIAL ARTS OF SCANDINAVIA IN THE PAGAN TIME. Lond., Chapman & Hall 1883. 2s. 6d.

There is much that is interesting in the decorative art of the early northern peoples. These arts have not had great influence on the later and more developed art of Europe; for this reason they are worthy of study by those who are interested in the forgotten and worthy efforts of the human mind. 609

**Hottenroth, Friedrich.**

LE COSTUME, LES ARMES, USTENSILES, OUTILS DES PEUPLES ANCIENS ET MODERNES. 2 vols. in 1. Paris, Guérinet, 1890. 70 fr.

A very handy history of costume, many examples being grouped on each page. 390

**Jaenicke, Friedrich.**

GRUNDRISS DER KERAMIK IN BEZUG AUF DAS KUNSTGEWERBE. Eine historische Darstellung ihres Entwicklungsganges in Europa, dem Orient und Ost-Asien von den ältesten Zeiten bis auf die Gegenwart. Stuttgart, Paul Neff, 1879. 42 marks.

A large octavo of nearly 1200 pages, containing 450 illustrations besides 2645 marks and stamps. Probably the most systematic history of pottery and porcelain,

so far at least as concerns the wares of Europe from the mediæval epoch to modern times. Antiquity and the Orient receive but slight notice. 788

**Lau, Theodor.**

DIE GRIECHISCHEN VASEN, IHRE FORMEN UND DECORATIONSSYSTEM. Leipzig, E. A. Seemann, 1877, 2 v., 56 marks.

This small folio, with 44 plates in colors, is the best book from which to get a knowledge of the forms and general decoration of Greek vases. The vessels, of many different shapes, are shown in their general form, both in outline and color; sections of them are given to show the thickness of their material, and the painted patterns and figures are given on a larger scale. In short, it is a handbook of ancient ceramic art, for the text is simple and easy of reference and of comprehension. 738

**Lefebure, Ernest.**

BRODERIES ET DENTELLES. (B.E.B.A.) Paris, Quantin, 5 fr. Transl. by A. S. Cole as EMBROIDERY AND LACE. Phila., Lippincott, 1888, \$3.50. 746

**Lethaby, W. R.**

LEAD WORK OLD AND ORNAMENTAL AND FOR THE MOST PART ENGLISH. Illus. N. Y., Macmillan, 1893, \$1.25.

Lead work has been an important branch of decorative architecture. American roof-fittings in tin and copper give no idea of the truly ornamental uses to which lead has been applied in Europe for seven centuries. Some attempt is being made in these days to revive the ancient art, and upon this, and upon the ancient practice, this is an excellent essay. 695.4

**Lilley, A. E. V., and Midgley, W.**

STUDIES IN PLANT FORM, WITH SOME SUGGESTIONS FOR THEIR APPLICATION TO DESIGN. Illus. N. Y., Scribner, 1896, \$1.50.

There are many books in existence, some old and some new, in which it is proposed to show the student how designs are made from natural forms, with or without the addition of color. This book is mentioned because the designs contained in it are often good, sometimes very good, and in a few cases excellent, phrases which could not be used in relation to any other such book now in mind.

It is to be observed that designs which are altogether inspired by natural forms are free from the faults and from the virtues alike of conventional patterns based on recognized styles of decoration; they will neither be Renaissance, nor Gothic, nor Romanesque, nor Rococo, nor Greek, nor Persian, nor Chinese. It will seem to many that such novelty in design, starting from fresh premises and coming to novel conclusions, is what is most needed. Of course, nothing really good can come of it so long as each season's line of goods requires a new set of patterns and the old patterns, good or bad, are thrown out as old stock. There is no real hope for our decorative art in any of the branches which fashion governs in this way.

Beside the question of pattern-designing the book contains information about processes in embroidery, tiles, jesso, etc. 640

**Lyon, Irving Whitall.**

COLONIAL FURNITURE OF NEW ENGLAND. Bost., Houghton, 1891, \$10.

[Apart from the traditional interest which so many Americans take in the New England furniture of the XVII. and XVIII. centuries, this furniture has its permanent value in connection with the "Old Colonial" architecture, as this has its value in connection with the English architecture of the time of Queen Anne and the Georges. This interesting book contains 113 illustrations, mostly photographic; the text is a thorough examination of the whole subject. 645

**Maindron, G. R. Maurice.**

LES ARMES. (B.E.B.A.) Paris, Quantin, 5 fr.

The most scientific of all the small handbooks on weapons and armor. It contains 250 pictures besides marks of armor-smiths; these are carefully drawn and their dates and descriptions given with accuracy. The book has the great advantage of coming down to very

recent times and explaining the arms and armor worn under Louis XIV. as completely as those of earlier times. Probably the best book to study if one would understand how armor was worn and weapons were used; this being, of course, a necessary preliminary to the study of that decoration. 399

**Marryat, Joseph.**

HISTORY OF POTTERY AND PORCELAIN, MEDIÆVAL AND MODERN. Lond., John Murray, 1868, 42s.

An old book; many treatises have appeared since its publication, even in the late edition, but it still has value. In fact, no one of the many books on ceramics—certainly none in English—replaces all others, and it is even hard to select the one which will prove the best for ordinary occasions. Compare the books named under Prime and Jaenicke. 738

**Maskell, William.**

DESCRIPTION OF THE IVORIES, ANCIENT AND MEDIÆVAL, IN THE SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1872, 2s. 6d.

Ivory carving is one of the most interesting of the decorative arts, partaking as it does of the qualities of very perfect sculpture. Ivory has always been a favorite material for delicate sculpture; of the epochs of art represented by the South Kensington Museum, there are carved ivories for, perhaps, every one. Consular diptychs of the IV. and V. centuries, mediæval mirrors and episcopal crooks and renaissance and later statuettes and bas-reliefs are all represented in the South Kensington Museum and in this book which unlocks its treasures. 736

**Melani, Alfred O.**

DECORAZIONE E INDUSTRIA ARTISTICHE. Milano, Ulrico Hoepli, 1889, 2 v., 6 lire.

Forms one of the Hoepli Manuals, and is by the same author as the *Architettura Italiana*, mentioned above. The reasons for recommending it, the same as suggested in the other case, are perhaps even more influential here. Italian art has always been decorative rather than constructional, and this book, though not confined to Italian decoration, draws, naturally, many of its conclusions from Italian examples. This is particularly true of the second volume. The work is calculated to give a good general view of decorative art in all ages. 740

**Middleton, J. Henry.**

ARTICLE TEXTILE FABRICS, *Encyclopædia Britannica*, 9th ed.

Gives much attention to artistic design in stuffs.

ARTICLE PLATE, *Encyclopædia Britannica*, 9th ed.

ARTICLE MOSAIC, *Encyclopædia Britannica*, 9th ed.

ILLUMINATED MANUSCRIPTS IN CLASSICAL AND MEDIÆVAL TIMES; their Art and their Technique. Illus. Cambridge, Cambridge University Press, 1892, 21s.

See what is said of the author in connection with his book on engraved gems, Part II. The general subject of illuminated and illustrated manuscripts is very well treated in this book: indeed, there are points made and information given which it is not usual to find in any accessible work. 096

**Morris, William.**

HOPES AND FEARS FOR ART. Bost., Roberts, \$1.25.

See in Part I. what is said of this writer and his interest in decorative art as it was practised in days when tradition and non-academic teaching governed it. 704

**Morris, William, Editor.**

ARTS AND CRAFTS ESSAYS: By Members of the Arts and Crafts Exhibition Society. N. Y., Scribner, 1893, \$2.50.

Some excellent papers, such as "Furniture and the Room," by Edward S. Prior, and "The Room and

Furniture," by Halsey Ricardo. Mr. Morris's preface is also important. "Modern Embroidery," by Mary E. Turner, is one of the papers which have peculiar value. Contains also "Decorative Printing and Designing," by Walter Crane, "Bookbinding," by Cobden Sanderson, and "Dyeing," by William Morris. 602

**Müntz, Eugène.**

LA TAPISSERIE. (B.E.B.A.) Paris, Maison Quantin, 5 fr. Transl. by Miss L. J. Davis as *SHORT HISTORY OF TAPESTRY*. N. Y., Cassell, \$2.

The word Tapisserie corresponds to the English tapestry and also to worsted-work, done with the needle. In the former sense it denotes, perhaps, the most dignified and exalted of all the decorative arts. Very large and costly works have been devoted to the subject without exhausting it, or even doing it full justice. The small book here named is as good a handbook as one is likely to find and is well illustrated. It is interesting reading as well as valuable for the information it contains. See under Guiffrey and Havard. 746

**Palissy, B.** See Burty. P.

**Palliser, Mrs. Bury.**

HISTORY OF LACE. 3d ed. Lond., Sampson Low & Co., 1875, 21s.

A book widely known, which has passed through several editions. Has not been in any way superseded. Compare the larger work by Seguin and the handbook by Lefebvre. 746

**Petrie, W. M. Flanders.**

EGYPTIAN DECORATIVE ART. Lond., Methuen & Co. N. Y., Putnam, 1895, \$1.50.

There are a number of books recently published in which decorative art is treated scientifically. They attempt to ascertain, by actual examination and by comparison of ascertained facts, the origin of decorative features and details, in order to establish a scientific history of decorative art. These books are not named in this catalogue, because it is only in a very few cases that they show any sense of artistic appreciation. In trying to explain the origin of art they ignore the artistic purpose of the designer; and this because the authors have known nothing of the way in which the artistic impulse expresses itself, or the way in which an artistic thought is conveyed. The book under consideration is valuable in that Mr. Petrie has at all events a large and intimate acquaintance with the finest artistic productions of ancient Egypt. It is mentioned therefore as a favorable example of books of its class. 740

**Pollen, John Hungerford.**

ANCIENT AND MODERN FURNITURE AND WOODWORK IN THE SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1874, 2s. 6d.

Very valuable, with a historical introduction of 240 pages, 16 photographs, and 20 wood-cuts in the text. In this, as in the other South Kensington catalogues, the notices appended to the different titles of the objects in the collection are, themselves, of historical value. 645

ANCIENT AND MODERN GOLD AND SILVER SMITHS' WORK IN THE SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1878, 2s. 6d.

One of the South Kensington catalogues with historical and critical introduction. The introduction of 200 pages is a valuable treatise. In like manner the items of the catalogue have excellent descriptions and explanatory remarks added. Only in the illustrations is there inferiority to the other volumes; there are no photographs in the book, only a number of wood-cuts and a dozen etchings made by students in the etching-class at the South Kensington Art School. Compare the book by Foster and Atkinson.

**Prideaux, S. T.**

HISTORICAL SKETCH OF BOOKBINDING. Lond., Lawrence & Bullen, 1893, 6s. N. Y., Scribner, \$2.40.

Miss Prideaux is a practical bookbinder; one of those persons who in England have devoted themselves

to handwrought, specially designed binding in the spirit of ancient handicraft. The book is capable of giving a close and very intimate sense of the essential characteristics of the art as it was practised in the past, when it was a decorative art as important as most others.

See also Part II, of Adolph Growoll's "Profession of Bookselling" (N. Y., *Publishers' Weekly*, 1895, \$2). Pages 86-130 give a sketch of bookbinding, historical and practical, with full-page illustrations of typical bindings, and a bibliography. 686

**Prime, William S.**

POTTERY AND PORCELAIN OF ALL TIMES AND NATIONS. N. Y., Harper, 1878. Out of print.

Probably the most convenient for reference, and the most interesting to read, of all the books which attempt to cover the whole vast field of ceramics. 738

**Racinet, A. C. A.**

LE COSTUME HISTORIQUE. Paris, Firmin-Didot & Cie., 1888, 6 v., 240 fr.

In 500 plates, of which the greater number are in color, costume of all ages and nations is treated and, together with dress, many of the surroundings and accessories of daily life. What little remains in Europe of characteristic costume is treated as fully as the costumes of the past. The text consists chiefly of a description of each figure and of some account of the sources from which the information is derived. Not very scientific, but is a great store-house of trustworthy information. 390

**Rayet, Olivier, and Collignon, Maxime.**

HISTOIRE DE LA CÉRAMIQUE GRECQUE. Paris, Georges Deaux, 1888, 40 fr.

An admirable book for obtaining a general knowledge of Greek pottery and Greek decoration. Many illustrations, of which 16 are colored plates. 738

**Renan, Ary.**

LE COSTUME EN FRANCE. (B.E.B.A.) Paris, Quantin, 5 fr.

A valuable handbook with 173 illustrations, bringing the history of costume down to the beginning of the Revolution. 390

**Riaño, Juan F.**

THE INDUSTRIAL ARTS OF SPAIN. Lond., Chapman & Hall, 1879, 4s.

One of the South Kensington handbooks, a small volume of 276 pages, illustrated by a number of wood-cuts. Not very critical but contains a great deal of classified information. 609

**Robinson, Edward.**

CATALOGUE OF GREEK, ETRUSCAN, AND ROMAN VASES IN THE MUSEUM OF FINE ARTS, BOSTON. Bost., Museum of Fine Arts, 1893, 65 c.

The collection of vases in the Boston Museum, though small is very good and characteristic. Mr. Robinson, who is the Curator of Greek Antiquities, is a safe guide to their study. 738

**Rock, Very Rev. Daniel.**

TEXTILE FABRICS, COLLECTION OF CHURCH VESTMENTS, DRESSES, SILK STUFFS, NEEDLEWORK AND TAPESTRIES, SECTION OF SOUTH KENSINGTON MUSEUM. Lond., Chapman & Hall, 1870, 2s. 6d.

One of the large South Kensington catalogues; written by a student and collector of extensive knowledge. The historical and critical introduction occupies 160 pages and the catalogue itself contains many descriptive notes. There are excellent full-page illustrations giving colored patterns from stuffs and embroideries. 247

**Rouaix, Paul.**

DICTIONNAIRE DES ARTS DÉCORATIFS. Paris,

Librairie Illustrée, Montgredien, 1885, 24 fr.

This very inexpensive book seems not to be much in use out of France. It will be found extremely useful and capable of giving information even at some length under many separate headings. No such work, as yet published, even approaches completeness, and one book has to be used to supply what is lacking to another, both as to terms defined and as to the information given under each. 740

**Rudler, F. W.**

Article ENAMEL, *Encyclopædia Britannica*, 9th ed.

A very full paper, and valuable.

**Saward, B. C., and Caulfeild, S. T. A.**

DICTIONARY OF NEEDLEWORK. See Caulfeild.

**Scott, William Bell.**

HALF-HOUR LECTURES ON THE HISTORY AND PRACTICE OF THE FINE AND ORNAMENTAL ARTS. Lond., Longmans, 1874. Out of print.

In this little handbook Mr. Scott has used his sympathetic appreciation of the decorative arts to give an account of the arts of the earlier and later Middle Ages. This narrative passes into an account of the earlier schools of modern painting and so into general considerations concerning designing. There are nineteen lectures contained in the volume, and this would account for its disconnected character. It consists, in fact, of the somewhat unfinished and unelaborated notes of an artist who, while thoroughly familiar with the essential facts, had never made a study of minor details. 707

**Seguin, Joseph.**

LE DENTELLE, HISTOIRE, DESCRIPTION, FABRICATION, BIBLIOGRAPHIE. Paris, Rothschild, 1875, 100 fr.

Fifty photographic plates of fine specimens of ancient lace are accompanied by 100 pages of text which, without being a final or exhaustive history of the subject, is yet of great value. This book should be used in connection with Mrs. Falliser's. 746

**Steele, Frances Mary, and Adams, Elizabeth Livingston Steele.**

BEAUTY OF FORM AND GRACE OF VESTURE. N. Y., Dodd, Mead & Co., 1892, \$1.75.

A valuable and suggestive protest against absurdities in modern dress; also extremely suggestive to the student of figure painting when associated with costume. In this latter direction the book may be used as is indicated in the notes on Brücke and Hatton, Part II. The illustrations in this book are far less artistic than those in the books named above, but they serve a good purpose. 380

**Sturgis, Russell.**

Articles, Johnson's Universal Cyclopædia, Edition 1893-5:

"Costume," "Decorative Art," "Embroidery," "Enamel," "Furniture," "Glass in Artistic Design,"

"Lacquer," "Metal Work," "Porcelain," "Pottery," "Tapestry," "Textile Fabrics," and many shorter articles.

**Transactions of the National Association for the Advancement of Art and its Application to Industry.**

LIVERPOOL MEETING, 1888. Lond., 1888. Out of print.

There are many volumes which have resulted from meetings of artistic associations. If this one is selected for mention it is because the Society in question represents a great deal of conscious purpose in the way of spreading among the people, both the practice and the appreciation of fine art, and also because the speakers and readers of papers were generally men very much in earnest and men of practical experience. Thus the paper by W. Holman Hunt on "Art Education" and that by Reginald Hallward on the "Emancipation of the Picture," in which he attacks the Royal Academy, represent a somewhat unconventional and even revolutionary view of teaching art practically. Thus, also, the alliance of sculpture and other fine arts to building, which is an important part of the combined art which we call architecture, is treated by three artists and experts—George Simonds, J. Belcher, and W. A. S. Benson. There are, perhaps, 40 papers in this volume, and many of them are of great suggestive value. A paper read at a meeting is seldom exhaustive, but it is apt to contain hints which are not so naturally found in larger works. 605

**Viollet-le-Duc, E. E.**

DICTIONNAIRE RAISONNÉ DU MOBILIER FRANÇAIS DE L'ÉPOQUE CARLOVINGIENNE À LA RENAISSANCE. Paris, A. Morel & Cie., 1875, 300 fr.

This work is several dictionaries in one. The first volume is devoted to furniture, with as an appendix some very interesting essays on the method of construction in the Middle Ages. The second volume deals with utensils in one alphabet, then with goldsmith's work, then with musical instruments, and then with sports and pastimes, including hunting and the tournament, and gives finally a few pages to tools of the carpenter, blacksmith, etc.—a very curious encyclopædia of life in the Middle Ages. The third and fourth volumes are devoted to dress, the fifth and sixth to armor and weapons. The text is throughout of the most suggestive character, and generally trustworthy; the illustrations have that extraordinary value which has been spoken of under the same author's "Dictionary of Architecture." 603

**Walker, Louisa.**

VARIED OCCUPATIONS IN STRINGWORK, COMPRISING KNOTTING, ETC. N. Y., Macmillan, 1896, \$1.25.

An artistic book of its kind; gives directions for very pretty and varied work in netting, fringing, etc. 746

**Worsaae, J. J. A.**

INDUSTRIAL ARTS OF DENMARK. Lond., Chapman & Hall, 1882, 3s. 6d.

One of the South Kensington Museum handbooks, by a very competent writer. Deals with the art of the earliest ages only. Many illustrations and a map of the kingdom of Denmark as it was down to 1660, at which period its boundaries were much reduced. 609

# MUSIC.

A SELECTION FROM ITS LITERATURE, WITH NOTES, BY

HENRY EDWARD KREHBIEL,

*Musical Editor New York Tribune. Author of "Studies in the Wagnerian Drama,"  
"How to Listen to Music," etc.*

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## PREFATORY NOTE.

IN preparing this list it was my aim practically to cover the entire field of books on music which are obtainable and are, in my opinion, the best of their kind. The list is neither as full nor as radical as it might have been made, for it was deemed necessary to yield a point occasionally out of consideration for some who are likely to consult it with other purposes than serious study.

A large proportion of the most valuable books on music in existence are in German. Many of them were published in the first half of the present century, which was peculiarly rich in scientific and painstaking investigators, such as Kießewetter, Bellermann, Westphal, Forkel, and, later, Ambros and Paul. The books of these men laid the foundation for nearly all the general and special study which has been pursued since in the science and art of music. But they were not books for the many, and in consequence have not remained in print. Where it was possible to replace an old work written in German or French with a more modern book, or a trustworthy one in English, I have done so, but I have valued the classics too highly to omit them simply because to buy or consult them might be attended with some inconvenience. Moreover, whenever it has been possible I have consorted with a rare, expensive, or voluminous work one of more modest dimensions and scope. I have also given preference to American reports, for practical reasons, though often regretfully.

In spite of the age and comparative rarity of the books which are designated as out of print

by the mark "O.P.," it is possible to find nearly all of them in the course of time by watching the catalogues of the second-hand book-dealers, those of Leipsic especially. These "Antiquarian" dealers obtain possession of fine collections every year, and there is scarcely a bibliographical treasure which a collector need be without so he be diligent in search, patient in waiting, and willing to pay the price—which is seldom extravagant. The dealers whose addresses are appended to this list will always furnish their special catalogues on application.

The special lists of writings devoted to Folk-Song, National Music and Wagner's Art are thought to be justified by the great interest displayed in these subjects lately by writers and literary and musical clubs. The very many applications for help in this department which I have received from all parts of the United States are proof of the extent and sincerity of this interest.

In the case of a few works of particular rarity I have indicated where they may be consulted in New York. In the Lenox and Astor libraries are large and exceedingly valuable departments of musical works. That in the former consists of the collection made and bequeathed by the late Joseph W. Drexel. A check list of the collection shows 5542 titles of bound volumes and 766 pamphlets. The real value of the Drexel collection is not disclosed by either the check list which Mr. Drexel published in 1869 or the augmented list printed for the library of which the earlier list was the foundation. Both are incomplete as well as faulty,

and the former was made before some of the most interesting features of the collection were added. An intelligently annotated catalogue of these books is a great desideratum. It is the intention of the authorities to catalogue all the works comprehensively. An attractive portion of this collection lies in the manuscripts of the late Dr. Edward F. Rimbault, purchased by Mr. Drexel in 1877. These include many note-books and copies of old manuscripts made by Dr. Rimbault in the course of his historical investigations.

The Astor Library has a reasonably full working collection, well up to date, of books on mu-

*New York, January, 1897.*

sical history, theory, and biography. The works of the later German and Belgian investigators are well represented. There are also to be found the interesting publications of texts and scores by the Plain Song and Madrigal Society of London, as well as the issues of the Dutch, Swedish, and German Antiquarian Societies. The collection is also rich in scores.

The Musical Department of the Newberry Library, Chicago, has full scores of the great composers, and the more important historical and critical works in English, French, German, and Italian.

H. E. K.

## PART I.

### GENERAL HISTORY.

#### Ambros, August Wilhelm.

GESCHICHTE DER MUSIK. MIT ZAHLREICHEN NOTENBEISPIELEN UND MUSIKBEILAGEN. Dritte Auflage. Leipsic, F. E. C. Leuckart, 1892, 5 vols., 63 marks.

In every respect the most thorough and scholarly history of music yet written. Unfortunately the author died while giving the finishing touches to the fourth volume, which brings the story of musical development down to the culmination of the *a capella* style in Palestrina. The revision of the manuscript of the last volume was accomplished by G. Nottebohm. In the third edition the first volume, devoted to the music of ancient Greece and the Orient, has been entirely rewritten by B. von Sokolowsky to make it conform with the more recent discoveries and theories of Rudolph Westphal and F. A. Gevaert in this department. The second volume was revised by Heinrich Reimann, the third by Otto Kade. A necessary companion to the first edition is the index (*Namen und Sachregister*), prepared by Wilhelm Bäumker, and published as a separate volume by Leuckart in 1882. In the third edition each volume has its own index.

780.9

#### Brendel, Franz.

GESCHICHTE DER MUSIK IN ITALIEN, DEUTSCHLAND UND FRANKREICH, VON DEN ERSTEN CHRISTLICHEN ZEITEN BIS AUF DIE GEGENWART. Fünfundzwanzig Vorlesungen. 7th ed. Leipsic, Heinrich Matthes, 1889, 636 p., \$3.60.

All Brendel's writings are permeated with the progressive spirit which made him one of the most effective champions of the neo-Germanic school which culminated in Wagner and Liszt. Nevertheless he stops short of being an extremist in his historical writings. His lectures are invigorating.

780.9

#### Burney, Charles.

A GENERAL HISTORY OF MUSIC, from the Earliest Ages to the Present Period. Lond., printed for the author and sold by Payne & Son, at the News-Gate; Robson & Clark, Bond-Street; and G. G. J. & J. Robinson, Paternoster Row, 1776-1789, 4 vols. O.P. See note under HAWKINS.

780.9

#### Dickinson, Edward.

GUIDE TO THE STUDY OF MUSICAL HISTORY AND CRITICISM. Oberlin, O., Edward Dickinson, 95 p., 75 c.

The author is professor of musical history at Oberlin

College, and his book, which beginners in the study will find helpful, is in the form of syllabuses for lectures and references to authorities.

780.9

#### Forkel, Johann Nicolaus.

ALLGEMEINE GESCHICHTE DER MUSIK. Leipsic, 1788-1801, 2 vols., xxxvi, 504, xviii, 776 p. O.P.

The first of the larger histories undertaken in Germany. Though he had Hawkins and Burney as predecessors and sources, Forkel developed his work on independent lines, at least so far as the manner of presentation is concerned. The book is incomplete, carrying the story of music only down to the middle of the XVI. century. Though out of print the history is frequently listed in second-hand catalogues.

780.9

#### Hawkins, Sir John.

A GENERAL HISTORY OF THE SCIENCE AND PRACTICE OF MUSIC. N. Y., Novello, Ewer & Co., 2 vols., xxxvi, 486, 493 p., \$8.40. A third vol., 63 p. of portraits, may be had separately, \$6.40.

This work was originally published in 1776. The present edition, 1875, is the second reprint by the Novello, the first having been issued in 1853. It contains a biographical sketch of the author and his posthumous notes. Vol. III. is devoted to copper-plate portraits. Hawkins's History suffered somewhat unjustly at the outset by comparison with Burney's, the first volume of which was issued in the same year that saw the appearance of Hawkins's. For this Burney's greater reputation as a musician and the livelier literary style which he commanded were responsible. Latterly there has been manifest a disposition to reverse the early judgment, the fact being recognized that Hawkins was the more painstaking investigator of the two. Both histories are antiquated, but are nevertheless valuable to the student because of their voluminous illustrations.

780.9

#### Henderson, W. J.

THE STORY OF MUSIC. N. Y., Longmans. 212 p., \$1.

In no respect a conventional history, but a series of pleasantly written and suggestive essays on some of the phases through which music has passed from the ordination of its elements till to-day.

780.4

#### Hunt, H. G. Bonavia.

CONCISE HISTORY OF MUSIC FROM THE COMMENCEMENT OF THE CHRISTIAN ERA TO THE PRESENT TIME. N. Y., Macmillan, 184 p., 90 c.

Designed for the use of schools, and to that end pro-



vided with a list of examination questions. Section I. chiefly a chronological and biographical record; Section II. a series of tables of musicians and musical events; Section III. a summary in which the growth of the art is traced. An excellent book for systematic study, and also helpful for quick reference. 780.9

**Kiesewetter, R. G.**

GESCHICHTE DER EUROPÄISCHABENDLÄNDISCHEN ODER UNSERER HEUTIGEN MUSIK; Darstellung ihres Ursprungs, ihres Wachstums und ihrer stufenweisen Entwicklung von dem ersten Jahrhundert des Christenthums bis auf unsere Zeit. 2d ed. Leipsic and N. Y., Breitkopf & Härtel, 1846. O.P.

This history, whose author was one of the most industrious investigators that ever lived and the uncle of the historian Ambros (see above), is admirable in its conciseness and lucidity. It is still included in the catalogue of the publishers, but is out of print, and can only be bought at second-hand. It was published in an English translation as "A History of Modern Music in Western Europe" in 1848, but this has disappeared, though there is a copy in the Drexel Collection in the Lenox Library, New York. 780.9

**Langhans, W.**

THE HISTORY OF MUSIC IN TWELVE LECTURES. Transl. from the German by J. H. Cornell. New and enlarged edition. N. Y., Schirmer, \$1.50.

A good translation of the lectures delivered by Dr. Langhans in the *Neue Akademie der Tonkunst*, at Berlin. The author belongs to the new romantic school, and devotes his last lecture to Wagner; it is biographical and expository rather than critical. The preceding chapters are not overburdened with biographical detail, and trace the development of music through its principal phases in an interesting and instructive manner. 780.9

**Macfarren, G. A.**

MUSICAL HISTORY BRIEFLY NARRATED AND TECHNICALLY DISCUSSED, with a roll of the names of musicians and the times and places of their births and deaths. Lond., A. & C. Black. N. Y., Macmillan, 220 p., \$1.75.

A reprint, with amplifications, of the article "Music," in the 9th edition of the *Encyclopædia Britannica*. A model of encyclopædic writing in clearness, terseness, and comprehensiveness. Touching the questions of

modern musical polemics the author's attitude is extremely conservative. His Roll of Names is defective from an American point of view. 780.9

**Naumann, Emil.**

THE HISTORY OF MUSIC. Transl. by F. Praeger, edited by the Rev. Sir F. A. Gore Ouseley, Bart., Mus. Doc. Professor of Music in the University of Oxford. With numerous illustrations. N. Y., Cassell & Co., 2 vols., xii, 758, 574 p., \$10.

Chiefly valuable for its illustrations. Professor Ouseley added chapters to cover the history of music in England more fully than was done by the author. Naumann must be read with caution. He was not an original investigator. 780.9

**Reissmann, August.**

ALLGEMEINE GESCHICHTE DER MUSIK. Mit Zahlreichen, in den Text gedruckten Notenbeispielen und Zeichnungen, sowie 59 vollständigen Tonstücken. Munich, Friedrich Brückmann, 1863-1864, 3 vols., 343, 428, 437 p. O.P.

Reissmann is more a compiler than an original investigator, but there is real merit in his arrangement of the material of musical history. He strives to disclose the evolution of music as superinduced by intellectual and social development instead of adhering blindly to a chronological scheme. Thus in Vol. I. he treats first of pre-Christian music, taking up the Chinese, Hindus, Egyptians, Hebrews, and Greeks, but omitting peoples whose music never influenced the Occidental art; next he shows music under the influence of Christianity (Gregorian Chant, first efforts in polyphony, the Netherlands, Venetian and Roman Schools). In Vol. II. he shows how the folk-spirit conditioned the further development of the art; the field covered being folk-song, the chorale, artistic song, the first attempts at dramatic composition, and the beginnings of instrumental music. Vol. III. discusses modern music as the outcome of individual taste on the part of the composer. 780.9

**Rockstro, W. S.**

GENERAL HISTORY OF MUSIC FROM THE INFANCY OF THE GREEK DRAMA TO THE PRESENT PERIOD. New edition. Lond., Sampson Low. N. Y., Scribner, \$5.60.

Correct and comprehensive, but not always well balanced. It includes Wagner's work, but the chapter devoted to the poet-composer smacks of polemics rather than history. 780.9

## PART II.

### SPECIAL HISTORIES.

**Arteaga, Stefano.**

LE RIVOLUZIONI DEL TEATRO MUSICALE ITALIANO, dalla sua Origine Fino al Presente. 2d ed. Venice, Carlo Palese, 3 vols., xlii, 361, 334, 394. O.P.

The first edition of this famous history of the Italian Opera was published in 1783. It was thoroughly revised for the second edition two years later, and this edition was the foundation of a translation into German made by Forkel in 1786. Arteaga was a Spanish Jesuit, who on the suppression of his order went to Italy and made a friend of Padre Martini, who persuaded him to write this book. The Italian original and Forkel's translation are occasionally found in second-hand catalogues. 780.945

**Bitter, C. H.**

BEITRÄGE ZUR GESCHICHTE DES ORATORIUMS. Berlin, R. Oppenheim, 1872, 503 p. and 48 p. of musical examples, \$3.50.

Helpful in the study of Bach, Handel, Graun, and

Mendelssohn, some of whose oratorios are interestingly described. 783.3

**Brooks, Henry M.**

OLDEN TIME MUSIC. A Compilation from Newspapers and Books, with an Introduction by Prof. Edward S. Morse. Bost., Ticknor, 1888, 283 p., \$1.50.

Extremely valuable, in its hints, to an investigator in the early history of music in New England. 780.974

**Burney, Charles.**

THE PRESENT STATE OF MUSIC IN FRANCE AND ITALY; or, The Journal of a Tour Through those Countries, undertaken to Collect Materials for a General History of Music. Lond., 1771, 418 p. O.P.

THE PRESENT STATE OF MUSIC IN GERMANY, THE NETHERLANDS AND UNITED PROVINCES;

or, *The Journal of a Tour Through those Countries, undertaken to Collect Materials for a General History of Music.* Lond., 1772, 2 vols., 380, 352 p. O.P.

These charming books, though out of print, are still to be had occasionally by purchase at second-hand, not only in the original English but also in French and German translations.

"Never was a search for unsophisticated intelligence prosecuted with more diligence and energy than that of this musical historian. He was in possession of a magical sesame in the shape of letters from a powerful friend in the British nobility, and all doors swung open at his approach. He visited the libraries and examined their treasures; conversed with almost every then living musician of eminence; visited the theatres like the most inveterate and confirmed of pleasure-seekers; worshipped in the cathedrals like the most devout of Catholics; attended services in the churches like the most pious Lutheran, and went up into synagogues like a Jew in whom there was no guile. He did not always note the words of the preacher's text, but he seldom omitted a memorandum on the tone and compass of the organ and the taste and skill of the organist. The record of his tour, when written out and printed, filled three volumes which, by Dr. Johnson's own confession, became the model of the latter's 'Tour to the Hebrides.' The volumes pictured the then state of music in the countries visited, and they have remained till to-day the delight of musical students, as much for the honest and straightforward style of the recital as for the vast number of significant and suggestive facts which are marshalled in their pages."—KREHBIEL, "*Notes on the Civilization of Choral Music.*" 780.940

**Celler, Ludovico.**

LES ORIGINES DE L'OPÉRA ET LE BALLET DE LA REINE (1581). Étude sur les Danses, la Musique, les Orchestres et la Mise en scène au XVI<sup>e</sup> siècle, avec un aperçu des progrès du Drame lyrique depuis le XIII<sup>e</sup> siècle jusqu'à Lully. Paris, Didier & Cie., 1868, 364 p., fr. 3.50.

Contains instructive notes on the dances of the XVI. century, which entered largely into operas and suites, and a valuable study of Baltazarini (or Baltagerini, afterwards called M. de Beaujoyeux) and his *Ballet comique de la royne.* 782

**Crowest, Frederick J.**

THE STORY OF BRITISH MUSIC, from the Earliest Times to the Tudor Period. N. Y., Scribner, 1896, 396 p., \$3.50.

Evinces no profundity of insight or extensive research but serves a purpose in helping reference to special details. 780.942

**Edwards, C. A.**

ORGANS AND ORGAN BUILDING : A Treatise on the History and Construction of the Organ from its Origin to the Present Day, with Important Specifications. Illus. Lond., "The Bazaar" Office, 1881, 248 p., 5s.

786.5

**Edwards, H.; Sutherland.**

THE PRIMA DONNA, Her History and Surroundings from the XVII. to the XIX. century. Lond., Remington & Co., 1888, 2 vols., 320, 302 p., 24s.

A series of gossip sketches more entertaining than critical. 782

**Engel, Carl.**

MUSICAL INSTRUMENTS. With numerous wood-cuts. Lond., Chapman & Hall. N. Y., Scribner, 128 p., \$1.

No. 5 of the South Kensington Museum Handbooks. A helpful little work in the study of ancient and medieval instruments. 787

**Fillmore, John Comfort.**

PIANOFORTE MUSIC, its History, with Biographical Sketches and Critical Estimates

of its Greatest Masters. Phila., Theodore Presser, 245 p., D. \$1.50.

Unnecessarily extended in its biographical department, but valuable, especially to the younger pianoforte students, in its exposition of the growth of the mechanics of pianoforte playing. 786.1

**Fink, Gottfried Wilhelm.**

WESSEN UND GESCHICHTE DER OPER. Leipsic, Georg Wigand, 1838, 335 p. O.P.

Useful because of the paucity of books treating specifically of the history of opera. It ends with the period of Rossini. 782.1

**Galilei, Vincenzo.**

DIALOGO DELLA MUSICA ANTICA E DELLA MODERNE. Florence, 1581. O.P.

Extremely valuable and therefore included here, though rare even in the second-hand shops of Germany. The author was the father of the great astronomer Galileo Galilei, and one of the Florentine coterie that introduced the monodic style of music. His book is a polemic in the controversy between the reformers and the contrapuntists. It is also interesting as publishing for the first time the three ancient Greek hymns of Dionysius and Mesomedes. (See Bellermann.) A copy is in the Drexel collection, Lenox Library, New York. 780

**Hanslick, Eduard.**

GESCHICHTE DES CONCERTWESENS IN WIEN. Vienna, 1869, Wilhelm Braumüller, 438 p. O.P.

An extremely valuable book, especially in its earlier chapters, which tell of the introduction of public concerts, not only in Vienna but in other European capitals. 791

**Hart, George.**

THE VIOLIN AND ITS MUSIC. N. Y., Ditson, 1883, xi, 484 p., \$3. 787.1

**Heron-Allen, Edward.**

DE FIDICULIS BIBLIOGRAPHIA; being a basis of a Bibliography of the Violin and all other instruments played with a bow in Ancient and Modern Times. Lond., Griffith, Farran & Co., 11 parts, 2s. 6d. each; others to follow. 787

**Hipkins, A. J.**

A DESCRIPTION AND HISTORY OF THE PIANOFORTE AND OF THE OLDER KEYBOARD STRINGED INSTRUMENTS. Lond. and N. Y., Novello, Ewer & Co., 128 p., \$1.20.

This book belongs to the publishers' "Music Primers and Educational Series." It is included in this list because of the need of a modern work of modest dimensions having authority. It is a model of condensed erudition. 786.1

**Hogarth, George.**

MEMOIRS OF THE OPERA IN ITALY, FRANCE, GERMANY, AND ENGLAND. Lond., Richard Bentley, 1851, 2 vols., 376, 379 p. O.P.

Second edition of the same author's "Memoirs of the Musical Drama" published in 1838. 782.1

**Hopkins, Edward J., and Rimbault, Edward F.**

THE ORGAN, ITS HISTORY AND CONSTRUCTION: A Comprehensive Treatise on the Structure and Capabilities of the Organ, with specifications and suggestive details for instruments of all sizes, intended as a Handbook for the Organist and Amateur. Preceded by an entirely new History of the Organ. memoirs of the most eminent builders of the XVII. and XVIII. centuries, and other matters of research in connection with the

subject. 3d ed. Lond., Robert Cocks & Co. N. Y., Schuberth, 1877, 636 p., \$10.

Exhaustive and scholarly—though some of Dr. Rim-bault's statements may be accepted with caution. 786.5

**Hutchinson, Fnoch.**

MUSIC OF THE BIBLE; or, Explanatory notes upon those passages in the Sacred Scriptures which relate to Music, including a brief view of Hebrew Poetry. Bost., Gould & Lincoln. N. Y., Sheldon & Co., 1864, 513 p. O.P.

Very useful, especially for the literary or theological student who wishes to know the significance of the musical terms in the Bible. 783

**Kiesewetter, R. G.**

SCHICKSALE UND BESCHAFFENHEIT DES WELTLICHEN GESANGES, vom frühen Mittelalter bis zu der Erfindung des dramatischen Styles und den Anfängen der Oper. Mit Musikalischen Beilagen. Leipsic and N. Y., Breitkopf & Härtel, 1842, xii, 105 p., paper, \$5.50.

Indispensable to the serious student of operatic beginnings and the monodic style. The musical illustrations contain excerpts from Peri, Caccini, and Monteverde. In an appendix a German translation of a large portion of Caccini's *Nuove musiche* printed in Florence in 1601. 782.1

**Kiesewetter, R. G., and Fétis, F. J.**

VERHANDELINGEN. Bekroond en Uitgeven door de Vierde Klasse van het Koninklijk-Nederlandsche Instituut van Wetenschappen, Letterkunde en Schoone Kunsten. Amsterdam, J. Muller en Comp., 1829. O.P.

Two treatises, crowned by the Royal Institute of Science, Literature, and Fine Arts of the Netherlands in 1828, on the question: "What were the merits and achievements of the Netherlanders, particularly of the XIV., XV., and XVI. centuries, in the field of music? and, what was the influence of the Netherland musicians of that period who went to Italy on the Music Schools which came into existence in that country shortly afterward?" The treatise of Kiesewetter, which received the gold medal in German, that of Fétis, which took the silver medal, is in French. Both essays are of value, and the book is frequently listed in the German catalogues. 780.949

**Krehbiel, Henry Edward.**

NOTES ON THE CULTIVATION OF CHORAL MUSIC, and the Oratorio Society of New York. N. Y., Schuberth, 1884, 106 p., \$1.25.

THE PHILHARMONIC SOCIETY OF NEW YORK. A Memorial, published on the occasion of the Fiftieth Anniversary of the Founding of the Philharmonic Society, April, 1892, by the Society. N. Y., Novello, Ewer & Co., 1892, 183 p., \$1.

Contains the full programmes of fifty years, lists of officers, members, and subscribers, etc. 780.9

**Mareczek, Max.**

CROTCHETS AND QUAVERS; or, Revelations of an Opera Manager in America. N. Y., S. French, 1855, 346 p., \$2.50. O.P.

SHARPS AND FLATS, a sequel to "Crotchets and Quavers." N. Y., Schuberth, 1890, 87 p., 50 c.

Recitals of memories and experiences in a light vein which are not to be taken too seriously by searchers for historical fact. The first book is long out of print, but the price is taken from Scribner's *Musical Literature List*. The second appeared in paper, and the American Musician Publishing Co., that originally issued it, is no longer in existence. 782

**Mathews, W. S. B.**

A HUNDRED YEARS OF MUSIC IN AMERICA.

An Account of Musical Effort in America during the Past Century, including Popular Music and Singing Schools, Church Music, Musical Conventions and Festivals, Orchestral, Operatic, and Oratorio Music; Improvements in Musical Instruments; Popular and the Higher Musical Education; Creative Activity, and the Beginning of a National School of Musical Composition. A full and reliable Summary of American Musical Effort as displayed in the Personal History of Artists, Composers and Educators, Musical Inventors, and Journalists, with upwards of 200 full-page Portraits of the most distinguished Workers, together with Historical and Biographical Sketches of Important Personalities. Chic., G. L. Howe, 1889, 715 p., \$5.50. 780.973

**Mount Edgecumbe, Earl of.**

MUSICAL REMINISCENCES, chiefly respecting the Italian Opera in England. 3d ed. Lond., 1828. O.P.

Valuable for its glimpses into English taste and customs a century ago. 782.5

**Naylor, Edward W.**

SHAKESPEARE AND MUSIC. With illustrations from the music of the XVI. and XVII. centuries. Lond., J. M. Dent & Co. N. Y., Macmillan, 1896, 225 p., \$1.25.

One of the Temple Shakespeare Manuals. Generally correct and readable. 780.4

**Paléographie Musicale.**

FAC-SIMILÉS PHOTOTYPIQUES DES PRINCIPAUX MANUSCRITS DE CHANT GRÉGORIEN, AMBROSIEN, MOZARABE, GALLICAN, publiés par les Bénédictins de Solesmes. Paris, Alphonse Picard. Leipsic and N. Y., Breitkopf & Härtel. Four numbers have been issued each year since 1889. Per year, \$8.

A work of rare value to all students of medieval church music in general and the development of musical notation in particular. The first manuscript reproduced is the celebrated one in the Library of the Monastery of St. Gall, which Lambillotte published (in lithographic fac-simile) as the *Antiphonaire de Saint Grégoire* but which Gevaert has proved to be simply a *Cantatorium*—that is, the book of a solo singer. The work is dedicated to Pope Leo XIII. and is expected to be completed by A.D. 1900. 780.8

**Perkins, Charles C., and Dwight, John S.**

HISTORY OF THE HANDEL AND HAYDN SOCIETY OF BOSTON, MASSACHUSETTS. From the Foundation of the Society to its seventy-fifth season, 1815-1890. Bost., Handel and Haydn Society, 1883-1893, \$1.50.

This work, of great value to the study of musical culture in New England, was begun by Mr. Perkins, who was president of the Handel and Haydn Society from 1875 to 1886. He wrote the extremely interesting sketch of the music of the Puritans and the history of the Handel and Haydn Society to the end of the 36th season, May, 1881. Mr. Perkins died in August, 1886, and Mr. Dwight, who had edited *Dwight's Journal of Music* for nearly thirty years (1852-1881), completed the work. The work, which was issued in parts, contains 518 pages of historical narrative; a list of concerts, 23 pages; and 123 pages devoted to the Society's charter, by-laws, and lists of officers and members. 780.974

**Reissmann, August.**

DAS DEUTSCHE LIED IN SEINER HISTORISCHEN ENTWICKLUNG. Cassel, Oswald Bertram, 1861, 290 p., letter-press, 41 musical examples. O.P.

A study of the development of the artistic song in

Germany, with a brief preliminary discussion of Minne-Master- and Folk-Songs. The examples are 33 songs of the XV., XVI., XVII., and XVIII. centuries. 784.3

**Riemann, Hugo.**

STUDIEN ZUR GESCHICHTE DER NOTENSCHRIFT. Leipzig and N. Y., Breitkopf & Härtel, 1878, xvi, 316 p., with twelve plates illustrating the development of notes, the staff, and the clefs, \$4.

A book that stands practically alone in its department. A short treatise by the same author on the development of musical notation is printed as No. 28 of the *Sammlung Musikalischer Vorträge*, published by Breitkopf & Härtel (Leipzig and N. Y.), 22 p., 30c. 780.9

**Rimbault, Edward F.**

THE PIANOFORTE: ITS ORIGIN, PROGRESS, AND CONSTRUCTION. With some Account of Instruments of the Same Class which preceded it, viz.: the Clavichord, the Virginal, the Spinnet, the Harpsichord, etc. To which is added a Selection of Interesting Specimens of Music composed for Keyed-Stringed Instruments. Lond., Cocks. N. Y., Schubert, 1860, xi, 420 p., \$3.75.

An important work. The music in the Appendix consists of compositions by Blitheman, Byrd, Bull, Frescobaldi, du Mont, Chambonnières, Lully, Purcell, Muschhauser, Kuhnau, Mattheson, D. Scarlatti, Couperin, J. S. Bach, Handel, Muffat, de Mondonville, and C. P. E. Bach. 786.1

**Ritter, Frédéric Louis.**

MUSIC IN AMERICA. New edition with additions in 1890. N. Y., Scribner, 521 p., \$2.

A necessary book because its field is shared with no other; but it is ill balanced and its statements must be received with caution. 780.943

**Schletterer, H. M.**

DAS DEUTSCHE SINGSPIEL, von seinen ersten Anfängen bis auf die neueste Zeit. Augsburg, J. A. Schlosser, 1863, 340 p. O.P. 784.3

GESCHICHTE DER GEISTLICHEN DICHTUNG UND KIRCHLICHEN TONKUNST, in Ihrem Zusammenhange mit der Politischen und Socialen Entwicklung insbesondere des Deutschen Volkes. Hanover, Carl Rümpler, 1869, 588 p. O.P. 783

STUDIEN ZUR GESCHICHTE DER FRANZÖSISCHEN MUSIK. Berlin, R. Dammköhler, 1884-1885, \$5.80. 780.944

Schletterer's contributions to musical history are all valuable as putting material into the hands of the student otherwise difficult to arrive at. His study of the German *Singspiel* contains the texts of a number of German and Latin Easter and Passion Plays of the XIII. to the XVII. century, as also the text of Opitz's *Dafne*. His volume of Studies in French Music embraces: I. History of the Court Orchestra of the French Kings (from the Merovingians to Charles X.), 236 p.; II. History of the Musicians' Guilds and the *Rois des Violons* of Paris, 152 p.; III. Preliminary History and First Attempts of the French Opera, 199 p.

**Shedlock, J. S.**

THE PIANOFORTE SONATA: ITS ORIGIN AND DEVELOPMENT. Lond., Methuen & Co. N. Y., Scribner, 1895, 245 p., \$2.

A book with a good purpose, well fulfilled. 786.41

**Vidal, Antoine.**

LES INSTRUMENTS À ARCHET; les Faiseurs, les joueurs d'instruments, leur Histoire, sur le Continent Européen. Suivi d'un Catalogue général de la Musique de Chambre. Orné de planches gravées à l'eau forte, par Frederic Hillemacher. Paris, Jules Claye, 1877, 3 vols. O.P.

A magnificent work in its scope and matter as well as its artistic execution. Practically it is out of print and is usually bought at second hand. In 1889 the portion referring to manufacture was reprinted under the title, *La Lutherie et les Luthiers*, Paris, Quantin, 25 fr. 787

**Wasielewski, W. J. von.**

GESCHICHTE DER INSTRUMENTALMUSIK IM XVI. JAHRHUNDERT. Mit Abbildungen von Instrumenten und Musikbeilagen. Berlin, 1878, J. Guttentag, 170 p., letter-press; 10 plates; 95 p. of music, \$1.75.

An admirable study. Chapter I. treats of the musical instruments of the XV. and XVI. centuries; II., of musical practice in the XVI. century; III. and IV., of composition. 780.9

THE VIOLONCELLO AND ITS HISTORY. Rendered into English by Isabella S. E. Stigand. With Illustrations, Musical Examples, and Portrait of Robert Lindley. N. Y., Novello, Ewer & Co., \$2.40. 787.3

**Weitzmann, C. F.**

HISTORY OF PIANOFORTE PLAYING AND PIANOFORTE LITERATURE. With Musical Appendices and a Supplement containing the History of the Pianoforte according to the latest researches. Illus. With a biographical sketch of the author and notes by Otto Lessmann. Transl. by Dr. Th. Baker. N. Y., Schirmer, 379 p., \$2.50.

An accepted authority. Contains specimens of compositions for keyed instruments from the XVI., XVII., and XVIII. centuries, and an exposition of the old ornaments and graces. 786.1

**Winterfeld, C. von.**

JOHANNES GABRIELI UND SEIN ZEITALTER. Zur Geschichte der Blüthe heiligen Gesanges im sechzehnten, und der ersten Entwicklung der Hauptformen unserer heutigen Tonkunst in diesem und dem folgenden Jahrhundert, zumal in der Venedischen Tonschule. Berlin, Schlesinger, 2 vols. (the second devoted to musical illustrations wholly). O.P.

The master-work of one of the soundest of Germany's musical historians. It is invaluable for a study of the Venetian masters, Giovanni Gabrieli, Adrian Willaert, Cipriano de Rore, Zarlino, Merulo, Andrea Gabrieli, their immediate predecessors and successors, as also the first musical dramatists. 782

## PART III.

## ANCIENT AND MEDIÆVAL MUSIC.

**Arends, Leopold A. F.**

UEBER DEN SPRACHGESANG DER VORZEIT UND DIE HERSTELLBARKEIT DER ALTHEBRÄISCHEN VOCALMUSIK. Mit entsprechenden Musikbeilagen. Berlin, Friedr. Schulze, 1867, 123 p. O.P.

An extremely valuable dissertation on the nature and employment of music among the peoples of classic antiquity, with an experiment in the restoration of Hebrew music on the basis of vowel values. 780.9

**Bellermann, Friedrich.**

DIE HYMNEN DES DIONYSIUS UND MESOMEDES. Text und Melodien nach Handschriften und den alten Ausgaben. Berlin, Albert Förstner, 1840, 83 p., with 4 plates in *fac-simile*. O.P.

A study of the three Greek hymns to Calliope, Apollo, and Nemesis, first made public by Vincenzo Galilei (see). The author treats: I., The sources and literature of the hymns; II. Criticism and exposition of the texts; III. Metre, superscriptions, glosses, and authors; IV., Criticism and exposition of the melodies. 783.9

**Cousse-maker, E. de.**

ŒUVRES COMPLÈTES DU TROUVÈRE ADAM DE LA HALLE (poésies et musique). publiées sous les auspices de la Société des Sciences, des Lettres et des Arts de Lille. Lille, A. Durand & Pédone-Lauriel, 1872, 440 p.

A superb work, containing a biographical sketch of de la Halle (an extremely important figure in mediæval music and the drama), a review of the existing manuscripts of his works, a study of his musical compositions, and a reprint of his complete works, with glossary and a translation of his music into modern notation. 782

**Gevaert, François Auguste.**

LES ORIGINES DU CHANT LITURGIQUE DE L'ÉGLISE LATINE. Paris, A. Picard, 1890, 5 fr.

DER URSPRUNG DES RÖMISCHEN KIRCHENGESANGES. Musikgeschichtliche Studie. Deutsch von Dr. Hugo Riemann. Leipzig and N. Y., Breitkopf & Härtel, 1891, 87 p., \$1.15.

A revolutionary book, which overturns the fiction current for centuries touching the significance of Gregory the Great in the history of Church music. 783.5

**Hope, Robert Charles,**

MEDIÆVAL MUSIC: An Historical Sketch. Lond., Elliot Stock, 1894, 181 p., 5s.

Useful as a concise compendium, but not always to be trusted, especially in the department of ancient music. 780.9

**Kiesewetter, R. G.**

GUIDO VON AREZZO. SEIN LEBEN UND WIRKEN. Aus Veranlassung und mit besonderer Rücksicht auf eine Dissertation: *Sopra la vita, le opere ed il sapere di Guido d'Arezzo*, von Luigi Angeloni. Nebst einem Anhang über die dem heiligen Bernhard zugeschriebenen musikalischen Tractate. Leipzig and N. Y., Breitkopf & Härtel, 1840, 55 p., paper, 90 c. 780.945

**Lambillotte, Louis.**

ANTIPHONAIRE DE SAINT GRÉGOIRE. Fac-

simile du manuscrit de Saint Gall (copie authentique de l'Autographe écrite vers l'an 790), accompagné 1, d'une notice historique; 2, d'une dissertation donnant la Clef du chant Grégorien, dans les antiques notations; 3, de divers monuments, tableaux neumatiques inédits, etc. etc. 150 Planches. Brussels, Ch.-J.-A. Greuse, 1867, 234 p. O.P.

A reproduction, with commentary, of the famous codex 390 of the library in the Monastery of St. Gall, Switzerland. The original edition appeared in 1851. (See *Gevaert*, and *Paleographie musicale*. 783.5

**Musici Scriptores Graeci.**

ARISTOTELES, EUCLIDES, NICOMACHUS, BACCHIUS, GAUDENTIUS, ALYPIUS, ET MELODIARUM VETERUM QUIQUID EXSTAT. Racognovit proemio et indice instruxit Carolus Janus. Annexae sunt tabulae. Leipsic, Teubner, 1895, 503 p., \$2.40.

This publication places within easy reach of scholars the ancient musical treatises for which until recently they were obliged to depend chiefly upon the work, *Antiqua musica auctores septem*, published by Meibom in Amsterdam, 1652. This latter is not infrequently met with in the catalogues of the German dealers in second-hand musical books, but it is a treasure and the price is prohibitive to all except the rich (generally about \$25). Copies can be consulted in New York at the Astor Lenox, and Columbia University libraries. The new work issued in the *Bibliotheca Scriptorum Graecorum et Romanorum Teubneriana* is not only cheap but it is voluminously annotated and indexed, prefaced with a study of the manuscripts and supplemented with brief essays on the existing relics of ancient Greek music (see C. F. Abdy Williams and Bellermann) which are given in their original and modern notations. The editor rejects the music of the first Pythian hymn by Pindar given by Kircher as a fabrication. 780.9

**Paul, Oscar.**

DIE ABSOLUTE HARMONIK DER GRIECHEN. Eine Abhandlung zur habilitation in der philosophischen Facultät der Universität Leipzig. Leipzig, Alfred Dörfel, 1866, 44 p. letter-press and 33 p. tables and plates. O.P. 781.3

BOETIUS UND DIE GRIECHISCHE HARMONIK. Des Anicius Manlius Severinus Boetius fünf Bücher über die Musik, aus der Lateinischen in die Deutsche Sprache übertragen und mit besonderer Berücksichtigung der Griechischen Harmonik, erklärt. Leipzig, F. E. C. Leuckart, 1872, 379 p. O.P.

A translation into German of the *De Musica* by Boethius, preceded by a brief outline of the harmonic system of the Greeks, and an essay on the life of the philosopher and his importance in music. Then follows an exhaustive exposition of the treatise, with numerous tables and *fac-simile* reproductions from mediæval codices. 781.3

**Saalschütz, Joseph Levin.**

GESCHICHTE UND WÜRDIGUNG DER MUSIK BEI DEN HEBRÄERN, im Verhältniss zur sonstigen Ausbildung dieser Kunst in alter und neuer Zeit, nebst einem Anhang über die Hebräische Orgel. Berlin, G. Fincke, 1829, 141 p. O.P.

A little book of unique value. It follows a chrono-

logical plan in treating of the practice of music amongst the Hebrews of Bible times, and compares their instruments with those of the ancient Greeks and modern Arabs. In an appendix is a treatise on the *Magrepha* of the Talmud, which is held to be an organ. 780.9

**Schubiger, P. Anselm.**

DIE SÄNGERSCHULE ST. GALLENS VOM ACHTEN BIS ZWÖLFTEN JAHRHUNDERT. Ein Beitrag zur Gesangsgeschichte des Mittelalters. N. Y., Benziger Bros., 1858, 60 p. \$2.50.

Long a recognized authority on the history of the mediæval Church chant. But see Gevaert, *Les origines du Chant Liturgique de l'Eglise Latine*, Lambillotte, *Antiphonaire de Saint Grégoire*, and *Paléographie musicale*. 783.5

**Sokolowsky, B. von.** (See Ambros, *Geschichte*, etc.)

**Stainer, John.**

THE MUSIC OF THE BIBLE, with an account of the Development of Modern Musical In-

struments from Ancient Types. N. Y., Cassell, 186 p., \$1.50. O.P.  
An excellent treatise. 783

**Westphal, Rudolf.**

HARMONIK UND MELOPÖIE DER GRIECHEN. Leipsic, B. G. Teubner, 1863, 372 p. O.P.  
Like all the other works of Westphal, clear and authoritative. 781.3

PLUTARCH ÜBER DIE MUSIK. Leipsic, F. E. C. Leuckart, 1865, 95 p. O.P.

The text of Plutarch's ΠΕΡΙ ΜΟΥΣΙΚΗΣ together with a German translation, a commentary on the preservation of the text and explanatory notes. 780.9

**Williams, C. F. Abdy.**

THE MUSIC OF THE ANCIENT GREEKS, with Notes and Translations. N. Y., Novello, Ewer & Co., 8 p., paper, 20 c.

CONTENTS: Pindar's first Pythian Ode (from Kircher's *Musurgia*, 1650), Hymn to Apollo, discovered at Delphi in 1893, the epitaph discovered in 1882 at Tralles, near Ephesus, and the three hymns of Dionysius and Mesomedes (see Bellermand). 780.9

## PART IV.

### FOLK-SONG AND NATIONAL MUSIC.

**Allen, W. F., Ware, C. P., and Garrison, Lucy McKim.**

SLAVE SONGS OF THE UNITED STATES. N. Y., A. Simpson & Co., 1867, xxxviii, 115 p. O.P.

Important for the study of folk-song in America. Contains 136 songs collected in South Carolina, Georgia, the Sea Islands, Delaware, Maryland, Virginia, North Carolina, Tennessee, Arkansas, Florida, and Louisiana. Also an extremely interesting study of slave characteristics. 784.7

**Amiot, Père Joseph.**

MÉMOIRE SUR LA MUSIQUE DES CHINOIS, TANT Anciens que Modernes. Paris, 1780. O.P.

This treatise, the work of a Jesuit missionary, was long the chief source of information touching Chinese music. It forms Vol. VI. of the *Mémoires concernant l'histoire, les sciences, les arts, les mœurs, les usages, etc., des Chinois, par les missionnaires de Pékin*. A small edition was separately printed in 1779. It has not been issued in English, but a German abstract exists in manuscript in the collection of musical books made by Joseph W. Drexel, now incorporated with the Lenox Library, New York. 780.951

**Baker, Theodor.**

UEBER DIE MUSIK DER NORDAMERIKANISCHEN WILDEN. Eine Abhandlung zur Erlangung der Doctorwürde an der Universität Leipzig. Leipsic, 1882. O.P.

A study of the music of North American Indians written as a thesis for the degree of Ph.D. at the University of Leipzig. Only to be had at second-hand. 780.973

**Boas, Franz.**

SECOND GENERAL REPORT ON THE INDIANS OF BRITISH COLUMBIA. Published in the Sixth Report on the Northwest Tribes of Canada made to the British Association for the Advancement of Science at the Leeds meeting in 1890. Offices of the Association, Burlington House, Lond., W., 2s. 6d.  
Contains interesting studies of the games and cere-

monies of the Nootka, Salish, and Kwakiutl tribes of the Pacific Coast, with the incidental music. 780.973

**Boehme, Franz.**

GESCHICHTE DES TANZES IN DEUTSCHLAND. Beitrag zur deutschen Sitten-, Litteratur- und Musikgeschichte. Nach den Quellen zum ersten Mal bearbeitet und mit alten Tanzliedern und Musikproben herausgegeben. Leipsic and N. Y., Breitkopf & Härtel, 1886, 2 vols., vii, 339, 221 p., \$8.

An admirable book. Vol. I. is devoted to a historical and technical study of the dances which found their way into Germany; Vol. II. to musical examples. 786.46

**Brown, Mary E., and Brown, William Adams.**

MUSICAL INSTRUMENTS AND THEIR HOMES. With 270 illustrations in pen and ink by William Adams Brown, the whole forming a complete catalogue of the Collection of Musical Instruments now in the possession of Mrs. J. Crosby Brown, of New York. N. Y., Dodd, Mead & Co., 380 p. O.P.

The collection of instruments described in this sumptuous volume is now deposited in the Metropolitan Museum of Art, New York. The book is much more than a catalogue. It contains chapters on the music of many races, tribes, and peoples, which, while they do not always disclose soundness of scientific discernment on the part of the writers, show at least patience and industry in the study of original sources which are mentioned. 787

**Chappell, William.**

OLD ENGLISH POPULAR MUSIC. New edition with preface and notes, and the earlier examples entirely revised by H. Ellis Wooldridge. Lond., Chappell, 1893, 2 vols., 220, 220 p., 42s.

A carefully edited and beautiful reprint of an invaluable work. 784.4

**Day, C. R.**

THE MUSIC AND MUSICAL INSTRUMENTS OF

SOUTHERN INDIA AND THE DECCAN. With an introduction by A. J. Hipkins, F.S.A. The plates drawn by William Gibb. N. Y., Novello, Ewer & Co., 173 p., \$25.

A sumptuous work, the edition limited to 700 copies on plate paper and 50 artist's proofs on Japanese paper. It contains 17 chromo-lithographic plates besides drawings of musical instruments. The letter-press discusses the history, theory, and uses, both secular and religious, of Indian music, describes the instruments delineated by the colored plates, gives a list of famous musicians and a comprehensive bibliography. 780.954

**De la Villemarqué.** See Villemarqué.

**Edwards, Charles L.**

BAHAMA SONGS AND STORIES. A contribution to Folk-Lore. Illus. Bost., Houghton, Mifflin & Co., 1895, xiii, 111 p., \$3.50.

One of the memoirs of the American Folk-Lore Society. The author and compiler is Professor of Biology in the University of Cincinnati. 784.3

**Engel, Carl.**

THE MUSIC OF THE MOST ANCIENT NATIONS. Lond., Murray, 1864, 379 p. O. P.

AN INTRODUCTION TO THE STUDY OF NATIONAL MUSIC. Lond., Longmans, 1866, 435 p. O. P.

THE LITERATURE OF NATIONAL MUSIC. N. Y., Novello, Ewer & Co., 108 p., \$2.

This last is a reprint of an essay published in instalments from July, 1878, to March, 1879, in *The Musical Times* of London. It is to be commended to the student of folk-music as an aid in the most difficult feature of his study—the procurement of evidence and authorities. 784.4

**Erk, Ludwig, and Böhme, Franz.**

DEUTSCHER LIEDERHORT. Auswahl der vorzüglichsten Deutschen Volkslieder, nach Wort und Weise aus der Vorzeit und Gegenwart. Leipsic and N. Y., Breitkopf & Härtel, 1883-1894, 3 vols., ix, 656, 800, 919 p., \$15.90.

A monument to German erudition, patience, and painstaking. The result of a lifetime of labor devoted to one end. The three volumes contain 1775 folk-songs (melodies and words), with notes and variants. Erk died in 1883, when his collection was almost ready for publication. Emperor William I. ordered its purchase for the Library of the Royal Hochschule für Musik in Berlin, and the Prussian Minister of Education ordered its publication. 784.3

**Fletcher, Alice C.**

A STUDY OF OMAHA INDIAN MUSIC. With a Report on the Structural Peculiarities of the Music by John Comfort Fillmore, A.M. Cambridge, Peabody Museum of American Archaeology and Ethnology, June, 1893.

In many respects the most suggestive and valuable contribution yet made to the study of music in its relation to ethnology. In the work of writing down the music of the Omaha songs Miss Fletcher had the help of Miss Sarah Eliot Newman, and in the task of translation and interpretation of Francis La Flesche, an Omaha Indian in the employ of the Indian Bureau in Washington. 784.3

**Gagnon, Ernest.**

CHANSON POPULAIRES DU CANADA recueillies et publiées avec annotations etc. Quebec, 1880, 350 p.

An excellent collection, and generous in its collation of variant readings. 784.3

**Iiawa, S.**

EXTRACTS FROM THE REPORT OF THE DIREC-

TOR OF THE INSTITUTE OF MUSIC, ON THE RESULT OF THE INVESTIGATIONS CONCERNING MUSIC, undertaken by order of the Department of Education, Tokio, Japan. Transl. by The Institute of Music.

An account of the musical reform undertaken by the Japanese Government in 1871, as the result of which Occidental methods were introduced in musical instruction in Japan. 780.952

**Istomin, Th. M., and Lütsh, G. O.**

PESNI ROUSKAGO NARODA, SOBRANI V GOUBERNIAH ARCHANGELSKOI I OLONETSKOI, V 1886 GODO. Zapissali, slova, Th. M. Istomin, napevy, G. O. Lütsh. Isdano Imperatorskim Rousskim Geograficheskim Obshchestvom, na sredstva Vissochaishhe darovannie. Sanktpeterbourg, Tipographia, E. Arnholdt, 1894, 245 p. All of which signifies in English: SONGS OF THE RUSSIAN PEOPLE, COLLECTED IN THE PROVINCES OF ARCHANGEL AND OLONETZ, IN THE YEAR 1886. Words by Th. M. Istomin, music by G. O. Lütsh. Published by the Imperial Russian Geographical Society at the expense of the Emperor. St. Petersburg. Printed by E. Arnholdt, 1894.

The book is invaluable to students of Russian folk-song, though it has the drawback of being wholly in Russian. It contains 119 songs taken down by experts from the mouths of the people. 784.3

**Kiesewetter, R. G.**

UEBER DIE MUSIK DER NEUEREN GRIECHEN, nebst freien Gedanken über Altgriechische und altgriechische Musik. Mit VIII. Tafeln. Leipsic and N. Y., Breitkopf & Härtel, 1838, 64 p., 5 plates, paper, \$3.60.

DIE MUSIK DER ARABER, nach Originalquellen dargestellt, begleitet mit einem Vorworte von dem Freiherrn v. Hammer-Purgstall. Leipsic and N. Y., Breitkopf & Härtel, 1842. With 6 illustrations in the text and 26 pages of musical illustrations showing the Arab scales and a number of Egyptian, Arabian, Persian, and Turkish songs. 96 and xxvi p. paper. \$3.60.

Though old, both of these valuable books are still in the stock of the publishers and may be had at the price quoted. 784.3

**Liszt, Franz.**

DES BOHÉMIENS ET DE LEUR MUSIQUE EN HONGRIE. Nouvelle édition. 1881. Leipsic and N. Y., Breitkopf & Härtel, iv, 540 p., \$5.50.

DIE ZIGEUNER UND IHRE MUSIK IN UNGARN. Deutsch bearbeitet von Peter Cornelius. Leipsic and N. Y., Breitkopf & Härtel, 259 p., \$4.20.

A translation into German by Ramann makes up Vol. VI. of Liszt's *Gesammelte Schriften*. The first German edition was published in 1861 by G. Heckner, Pesth. The value of the book for scientific study is impaired by the fact that Liszt conceived all Magyar music to be of gypsy origin. 780.943

**Marsh, J. B. T.**

THE STORY OF THE JUBILEE SINGERS, WITH THEIR SONGS. Rev. ed. Ravenna, Ohio, F. J. Loudin, 243 p., 85 c.

Contains the story of the first tours through America and Europe by the Jubilee Singers of Fisk University, a brief note on the music by Theodore F. Seward, and 112 "spiritual" slave songs from the Southern States. 784.7

**Van Aalst, J. A.**

CHINESE MUSIC. Lond., P. S. King & Son, 1884, 84 p.

This is one of the official publications of the Statistical Department of the Inspectorate General of Customs at Shanghai. It is an extremely valuable contribution to the subject of Chinese music and contains many examples; also an account of the rites performed at the Temple of Confucius in the presence of the Emperor. 780.951

**Villemarqué, Th. Hersart de la.**

BARZAZ-BREIZ. Chants Populaires de la Bretagne, recueillis et publiés avec une Traduction française, des Arguments, des Notes et les Mélodies originales. 4<sup>me</sup> ed. Paris, A. Franck, 1846, 2 vols., xix, 400, 492 p., 56 p. of music. O.P.

Supreme in its department. In 1841 fifty-three of the songs were translated into German by A. Keller and E. von Seckendorff and published by L. F. Fues in Tübingen. This edition along with the later French version is occasionally to be met with at second-hand. 784.4

**Walker, Joseph C.**

HISTORICAL MEMOIRS OF THE IRISH BARDS.

Interspersed with Anecdotes of and occasional Observations on the Music of Ireland. Also, an Historical and Descriptive Account of the Musical Instruments of the Ancient Irish, and an Appendix containing several Biographical and other Papers, with select Irish Melodies. Lond., 1786, the body of the book 166 p., the Appendix 129 p. O.P.

An important work, seldom appearing in second-hand lists. There is a copy in the Lenox Library, New York. The appendix contains dissertations on the ancient Irish harp, the style of ancient Irish music, the poetical accents of the Irish, the bagpipe (in Italian), memoirs of Cormac Common, an "Account of three Brass Trumpets found near Cork, with Remarks thereon," an essay "On the Construction and Capability of the Irish Harp, in its Pristine and Present State," and a number of old Irish melodies. 780.9415

**Wallaschek, R.**

PRIMITIVE MUSIC. An Inquiry into the Origin and Development of Music, Songs, Instruments, Dances, and Pantomimes of Savage Races. N. Y., Longmans, xxii, 326. 9 p., \$4.50. 780.9

## PART V.

## BIOGRAPHY.

**Apthorp, William F.**

HECTOR BERLIOZ: Selections from His Letters and Æsthetic, Humorous, and Satirical Writings. Transl., with biographical sketch of the author. N. Y., Holt, 427 p. \$2.

A readable translation of well-chosen extracts from Berlioz's French writings, "First Journey to Germany," "Musical Grotesques," and "A Travers Chants." In an appendix are M. Guillaume's discourse at the funeral of Berlioz and a catalogue of Berlioz's compositions. 785

**Bach, Johann Sebastian.** See Poole, Reginald Lane; Spitta, P.

**Baini, Giuseppe.**

MEMORIE STORIO-CRITICHE DELLA VITA E DELLE OPERE DI GIOVANNI PIERLUIGI DA PALESTRINA. See Kandler. 783

**Beethoven, Ludwig van.**

THEMATISCHES VERZEICHNISS SÄMMLICHER IM DRUCK ERSCHENENEN WERKE VON LUDWIG VAN BEETHOVEN. Leipsic and N. Y., Breitkopf & Härtel, 1851, \$3.80.

"Catalogues of Beethoven's works were attempted by Artaria, Hofmeister, and Craz, but the first one worthy of the subject was issued by Breitkopf & Härtel in 1851—'Thematisches Verzeichnis,' etc., large 8vo, 167 p. The second edition of this, edited and enriched with copious notes, remarks, appendices, indexes, etc., by Mr. G. Nottebohm (Leipzig, 1868, pp. i, 220), leaves little to be desired. It is arranged in the order of the opus number of the pieces—where they are numbered—that is to say, in the order of publication."—*Sir George Grove*.

Both editions are occasionally listed in second-hand catalogues. The first edition may be consulted in the Drexel collection, Lenox Library, New York.

For Lives of Beethoven see under Marx, A. B.; Nohl, L.; Nottebohm, G.; Oulbischeff, A.; Schindler, A.; Thayer, A. W. 780.943

**Benedict, Sir Julius.**

WEBER. (Great Musicians series of biographies, edited by Francis Hueffer.) Lond., Sampson Low. N. Y., Scribner, 176 p., \$1.

A well-written and authoritative book which derives special interest from the fact that the author was a pupil of Weber. A valuable feature is the descriptive catalogue of Weber's compositions. 785

**Berlioz, Hector.**

AUTOBIOGRAPHY. From 1803 to 1865. Comprising His Travels in Italy, Germany, Russia, and England. Transl. by Rachel (Scott Russell) Holmes and Eleanor Holmes. N. Y., Macmillan, 1884, 2 vols., 336, 411 p., \$3.

A necessary help to a study of the eccentric French genius, but as a literary work woefully deficient in that it has no index and few references to dates. See Life under Apthorp, W. F. 785

**Bombet, L. A. C.**

THE LIFE OF HAYDN, in a series of Letters written at Vienna. Followed by THE LIFE OF MOZART, with observations on Metastasio and on the Present State of Music in France and Italy. Transl. from the French. Lond., John Murray, 1817. O.P.

A fascinating book but a shameless plagiarism. The original was published in Paris in 1814. The first English edition appeared in 1817, the second a year later, both in London. Reprints were published in Providence in 1820, and Boston in 1839. Though claiming to be original the book is little else than a translation of an Italian work entitled *Le Haydine ovvero Lettere sulla Vita e le Opere del celebre Maestro Giuseppe Haydn*, by Giuseppe Carpani, an edition of which appeared in Milan in 1812. Bombet was the pseudonym of Henri Beyle. Both works may be consulted at the Lenox Library, New York (Drexel Collection). 785

**Brahms, J.** See Deiters, H., and Fuller-Maitland, J. A.



**Carpani, Giuseppe.**

LE HAYDINE. Ovvero Lettere sulla Vita e le Opere del celebre Maestro Giuseppe Haydn.  
See Bombet. 785

**Cherubini.** See Crowest, F. J.

**Chopin.** See Karasowski, M.; Liszt, F.; Niecks, F.

**Chrysander, Friedrich.**

G. F. HANDEL. Leipsic and N. Y., Breitkopf & Härtel, 3 vols., viii, 455, vi, 481, iv, 224 p., \$9.10.

Vol. I. was published in 1858, Vol. II. in 1860, and the first half of Vol. III. (all that has appeared) in 1867. A work designed to be a companion piece to Spitta's "Bach," Jahn's "Mozart," and Thayer's "Beethoven." Its completion is extremely doubtful. It carries the story of Handel's life down to 1740 and to that limit is exhaustive, not to say prolix. 783

**Crowest, Frederick J.**

CHERUBINI. N. Y., Scribner, 115 p., \$1.

Conventional in style. Its chief claim to interest is its subject. 783

**Cummings, William H.**

PURCELL. Lond., Sampson Low. N. Y., Scribner, 124 p., \$1.

Trustworthy and necessary for the correction of errors in the early histories. 783

**Deiters, Hermann.**

JOHANNES BRAHMS. A Biographical Sketch. Transl. with additions by Rosa Newmarch. Edited, with a preface, by J. A. Fuller-Maitland. Lond., T. Fisher Unwin. N. Y., Scribner, 1888, viii, 160 p. \$1.50. 785

**Edwards, H. Sutherland.**

ROSSINI AND THE MODERN ITALIAN SCHOOL. Lond., Sampson Low. N. Y., Scribner, 114 p., \$1.

Bright and readable. Donizetti and Verdi are briefly discussed in the concluding chapters; there is a list of Rossini's published works in an appendix. 782.5

**Frost, H. F.**

SCHUBERT. Lond., Sampson Low. N. Y., Scribner, 128 p., \$1.

An adequate life of Schubert is yet to be written. All the biographies printed thus far, and they are not many, are short, and none equals in literary manner and interest the article by the editor in Grove's Dictionary. The present book is as full as the ordinary biography and has an excellent feature in a chronological catalogue of Schubert's compositions. A German biography by Niggli included in Breitkopf & Härtel's "Musikalische Vorträge" is to be commended for its contribution to our knowledge of the composer's habits and private life. 784

**Fuller-Maitland, J. A.**

MASTERS OF GERMAN MUSIC. N. Y., Scribner, 289 p., \$1.75.

The ablest volume of the "Masters of Contemporary Music" series. Separate chapters are given to Brahms, Bruch, Goldmark, Rheinberger, one to Kirchner, Reinicke, and Bargiel, one to Joachim and Clara Schumann, one to Herzogenberg, Hofmann, Bruckner, and Draeseke, and one to Nicodé, Richard Strauss, Hans Sommer, and Cyrill Kistler. 780.943

**Gluck.** See Newman, E.

**Gounod, Charles François.**

MEMOIRS OF AN ARTIST. An Autobiography. Rendered into English by Annette E. Crocker. Chic., Rand, McNally & Co., 1895, 223 p., \$1.25.  
See Hervey, Arthur. 780.944

MOZART'S DON GIOVANNI. A Commentary. Transl. from the third French edition by Windeyer Clark and J. T. Hutchinson. Lond., Robert Cocks & Co., 1895, 144 p., 3s. 6d. 780.943

A commentary on Mozart's master-work, scene after scene, not profound or particularly suggestive to musicians, but full of affection and enthusiasm.

**Grétry, André Erneste Modeste.**

MÉMOIRES OU ESSAIS SUR LA MUSIQUE. 1st edition, 3 vols., 1789. O.P.

VERSUCHE ÜBER DIE MUSIK. Im Auszuge und mit kritischen und historischen Zusätzen herausgegeben von Dr. Karl Spazier. Leipsic and N. Y., Breitkopf & Härtel, 1800, xvi, 446 p., paper, 80 c.

In these essays Grétry discusses his principles of dramatic composition. Both the original and its translation may be consulted at the Lenox Library, New York (Drexel Collection). 782

**Handel, G. F.** See Chrysander, F.; Rockstro, W. S.; Schoelcher, V.

**Haydn, Joseph.**

For Life see Bombet, L. A. C.; Carpani, G.; Nohl, L.; Pohl, C. F.; Townsend, P. D.

**Hervey, Arthur.**

MASTERS OF FRENCH MUSIC. N. Y., Scribner, 1894, xii, 290 p., \$1.75.

Sketches of Ambrose Thomas, Gounod, Saint-Saëns, Massenet, Reyer, Bruneau, and notes on Joncières, Dubois, Widor, Godard, Paladhile, Salvayre, Franck, d'Indy, Fauré, and Chabrier. 780.944

**Holmes, Edward.**

THE LIFE OF MOZART, including his Correspondence. New edition with notes by Ebenezer Prout. Lond., Novello, Ewer & Co., 256 p., \$2.

"Holmes has arranged the essential portions of the correspondence with intelligence and discrimination and has connected them by a narrative built upon previous notices; he has thus produced a trustworthy, and, as far as was possible, an exhaustive account of Mozart's life. The result is a work which must be considered as the most trustworthy and serviceable biography that could be produced by a skilful employment of the materials generally accessible. Holmes has not attempted to draw from hitherto unknown sources. He neither carries his researches to any depth nor offers any original opinions or explanations."—Otto Jahn in the preface to his *Biography of Mozart*. 780.943

**Jahn, Otto.**

LIFE OF MOZART. Transl. from the German by Pauline D. Townsend, with a preface by George Grove, D.C.L. With portraits and fac-simile reproductions of autographs. N. Y., Novello, Ewer & Co., 3 vols., 431, 478, 443 p., \$12.60.

In its way the last word on Mozart. The biographical part is exhaustive and all the chief works of Mozart are interestingly analyzed. A monumental work. 780.943

**Kandler, Franz Sales.**

ÜBER DAS LEBEN UND DIE WERKE DES G. PIERLUIGI DA PALESTRINA, genannt der Fürst der Musik. Nach den Memorie storico-critiche des Abbate Giuseppe Baini, Sängers und Direktors der päpstlichen Kapelle, verfasst und mit historisch-krit. Zusätzen begleitet. Nachgelassenes Werk, herausgegeben mit einem Vorworte und mit gelegentlichen Anmerkungen von R.

G. Kiesewetter. Leipsic and N. Y., Breitkopf & Härtel, 1834, xxiv, 244 p. and index, \$2.15.

A welcome translation and abridgment of the Abbé Bainsi's famous work on Palestrina, which was published in 1828. Invaluable in the study of church music. 780.945

### Karasowski, Moritz.

CHOPIN: HIS LIFE, LETTERS, AND WORKS; with two Essays on Chopin as a Man and a Musician, and a Complete List of his Works. Transl. from the German by Emily Hill. Lond., Reeves. N. Y., Scribner, 1879, 2 vols., \$5.

•Until the appearance of the exhaustive work by Niecks (which see) the best Chopin biography. The original was published in Dresden by F. Ries, 1877, 2 vols., \$4.80. 780.943

### Kreissle, Heinrich von.

FRANZ SCHUBERT. Eine Biografische Skizze. Vienna, Zamarski & Dittmarsch. 1861. O.P.

FRANZ SCHUBERT. von Heinrich Kreissle von Hellborn. Vienna, Gerold, 1865, 4 florins.

A second, extended edition of the original biographical sketch. This was translated into English by A. D. Coleridge and published in 2 vols. by Longman in 1869 (O.P.), with a valuable appendix in which Sir (then Mr.) George Grove gave an account of the mss. of Schubert which he and Mr. Sullivan examined in Vienna in 1867. Dr. Kreissle's biography has historical value from the fact that it was the first extended work in the field. 780.943

### Lampadius, W. A.

LIFE OF FELIX MENDELSSOHN-BARTHOLDY. Transl. by W. A. Gage. Bost., Ditson & Co., \$1.25.

A standard work, written in a spirit of affectionate sympathy. 780.943

### Liszt, Franz.

LIFE OF CHOPIN. Transl. from the French by Martha Walker Cook. Bost., Ditson, 202 p., \$1.25.

It is a misnomer to call Liszt's poetical, almost hysterical essay a "Life" of Chopin. Its biographical material is meagre and faulty, but the book is valuable as a study of Chopin's art by a fellow-artist and friend.

For CORRESPONDENCE OF WAGNER AND LISZT see *Wagner* in Part VI.

For "Life of Liszt" see under Nohl, L. For "Als Kuenstler und Mensch" see under Ramann, L. 780.943

### Marx, A. B.

LUDWIG VAN BEETHOVEN, LEBEN UND SCHAFEN. In zwei Theilen mit chronologischem Verzeichniss der Werke und autographischen Beilagen. Dritte Auflage, mit Berücksichtigung der neuesten Forschungen durch gesehen und vermehrt von Dr. Gustav Behncke. Berlin, Otto Janke. N. Y., Lemcke & Buechner. 2 vols., 365, 456 p., paper, \$5.35; cloth, \$6.10.

A critical biography written with ardent sympathy and in a sanely poetical style, with analysis of the larger compositions of Beethoven which give it a place not filled by any English biography. 780

GLUCK UND DIE OPER. Mit dem wohlgetroffenen Portrait Gluck's, einem Autographen und vielen Musik-Beilagen. Berlin, Otto Janke, 1863, 2 vols., 464, 390 p., \$4.20. Valuable, but prolix. 780.943

Mendelssohn-Bartholdy, F. See Lampadius, W. A.

Mozart. See Holmes, E.; Jahn, O.; Nohl, L.; Pole, W.

### Newman, Ernst.

GLUCK AND THE OPERA. A Study in Musical History. Lond., Bertram Dobell. N. Y., Scribner, 1895, 300 p., \$2.40.

Obviously intended to take the place of the German work, *Gluck und die Oper*. (See Marx.) 782.3

### Niecks, Frederick.

FREDERICK CHOPIN AS A MAN AND MUSICIAN. N. Y., Novello, Ewer & Co., 2 vols., 340, 375 p., \$10.

A standard work, the ablest yet written on the subject, though unduly extended by dissertations on unessential topics. Contains appreciative and intelligent analyses and criticisms and a well-compiled and annotated list of Chopin's published compositions. 780.943

### Nohl, Louis.

LIVES OF BEETHOVEN, HAYDN, LISZT, MOZART, AND WAGNER. Transl. by George P. Upton and John J. Lalor. With portraits. Chic., A. C. McClurg & Co., 5 vols., 75 c. each. 780.943

### Nottebohm, Gustav.

BEETHOVENIANA. Aufsätze und Mittheilungen. Leipsic, Rieter-Biedermann, 1872, 203 p., 7 marks.

ZWEITE BEETHOVENIANA. Nachgelassene Aufsätze. Leipsic, Rieter-Biedermann, 1887, x, 590 p., 20 marks.

Reprints of Beethoven's sketch-books, invaluable to Beethoven students. The second volume left unfinished by Nottebohm was completed by E. Mandyczewski. 780.943

### Oulibischeff, Alexander.

BEETHOVEN, SES CRITIQUES ET SES GLOSSEURS. Paris, 1857. O.P.

BEETHOVEN, SEINE KRITIKER UND SEINE AUSLEGER. Aus dem Französischen überetzt von Ludwig Bischoff. Leipsic, Brockhaus, 1859, x, 373 p. O.P.

A polemic directed against Lenz's "*Beethoven et ses trois styles*." (See Lenz in Part VIII.)

NOUVELLE BIOGRAPHIE DE MOZART, suivie d'un aperçu sur l'histoire générale de la Musique. Leipsic, Brockhaus, 1844, 3 vols. O.P.

MOZART'S LEBEN UND WERKE VON ALEXANDER OULIBISCHEFF. Neu Bearbeitet und wesentlich erweitert von Ludwig Gantner. 2d ed. Stuttgart, Ad. Becher, 1864, 4 vols., xix, 331, 328, 392, 348 p. O.P.

The historical "aperçu" in the original attacked the later compositions of Beethoven and provoked Lenz (see Part VIII.) to write his "*Beethoven et ses trois styles*." 780.943

### Paine, John Knowles, Editor.

FAMOUS COMPOSERS AND THEIR WORKS. Bost., J. B. Millet Co., 30 parts, \$15. (In 6 vols., \$24.)

This work was sold on subscription. It is serious critical biography by well-known writers, with studies of the growth of music in various countries. The musical illustrations were edited by Theodore Thomas and Karl Klauser. 780.9

Palestrina. See Kandler, F. S.

**Pohl, C. F.**

JOSEPH HAYDN. Leipsic, Breitkopf & Härtel, 2 vols., xx, 423, vii, 383 p., \$6.30.

The author was librarian of the Gesellschaft der Musikfreunde in Vienna. A residence of three years in London was largely occupied in investigations touching the visits to that city of Mozart and Haydn; the results he embodied in his book "Mozart and Haydn in London" (1867). He then undertook to do for Haydn what Jahn (see) had done for Mozart and Spitta (see) for Bach. Unhappily his Haydn biography was unfinished at his death in 1887, after it had carried the history of the composer to the end of 1799; but so far as it goes it is a court of last resort on all questions of fact concerning the composer. 780.943

**Pole, William.**

THE STORY OF MOZART'S REQUIEM. With a *fac-simile*. Lond., Novello, Ewer & Co., 1879, 91 p., 40 c.

A fine marshalling of the facts in the much controverted story of the *Requiem*, leaving the question of the exact extent of Mozart's work unsettled. 780.943

**Poole, Reginald Lane.**

SEBASTIAN BACH. Lond., Sampson Low. N. Y., Scribner, 138 p., \$1.

An excellent compendium; a vast amount of information well brought out and well stated. It is one of the best volumes in "The Great Musicians" series, and challenges attention as the first biography of Bach written in England. 780.943

**Pougin, Arthur.**

VERDI: AN ANECDOTIC HISTORY OF HIS LIFE AND WORKS. Transl. from the French by James E. Matthew. N. Y., Scribner, 1887, xi, 308 p., \$2. 780.945

**Purcell.** See Cummings, W. H.**Ramann, L.**

FRANZ LISZT. ALS KUENSTLER UND ALS MENSCH. Leipsic and N. Y., Breitkopf & Härtel, 1880, 1887, and 1894. 2 vols. bound in 3, xii, 570, viii, 315, xii, 531 p., \$8.20.

An exhaustive work authorized by Liszt, largely written under his supervision, but somewhat hysterical in its admiration and devotion. 780.943

**Reissmann, August.**

LIFE AND WORKS OF ROBERT SCHUMANN. Transl. from 3d edition of the German by Abby Langdon Alger. Lond., George Bell & Co. N. Y., Macmillan, 276 p., \$1.

A critical biography, with intelligent discussions of Schumann's principal compositions. 780.943

**Rockstro, W. S.**

LIFE OF GEORGE FREDERICK HANDEL. With introductory notice by George Grove, D.C.L. N. Y., Macmillan, 452 p. \$2.50.

Trustworthy and serviceable. Contains a valuable catalogue of Handel's works and a genealogical tree. 780.943

**Rossini.** See Edwards, H. S.**Rubinstein, Anton.**

AUTOBIOGRAPHY, 1829-1889. Transl. from the Russian by Aline Delano. Bost., Little, Brown & Co., 1890, viii, 171 p., \$1.

A CONVERSATION ON MUSIC. Transl. for the author by Mrs. John P. Morgan. N. Y., C. F. Tretbar, 146 p., \$1.

The latter volume contains a frank confession of Rubinstein's attitude toward his contemporaries. 780.947

**Schindler, Anton.**

THE LIFE OF BEETHOVEN; including the biography of Schindler, Beethoven's correspondence with his Friends, numerous characteristic traits, and remarks on his musical works, edited by Ignace Moscheles; to which is added the Life and Characteristics of Beethoven, from the German of Dr. Heinrich Döring. Bost., Ditson, 390 p., \$1.50.

A reprint of the Moscheles book of 1841, with the addition of the preface to the Wolfenbüttel edition of Beethoven's sonatas as translated for *Dwight's Journal of Music*, that preface consisting of Dr. Döring's sketch. The original of Schindler's "Biographie" was published in Münster in 1840, but Moscheles took more credit for it than the author when he translated or adapted it for the London publisher in 1841. The intimate relations which existed between Schindler and Beethoven during the last few years of the latter's life gave great weight to the book as an original source of information. Its value as an authority, though frequently attacked, has been confirmed by Mr. Thayer. (See Thayer, A. W.) 780.493

**Schoelcher, Victor.**

THE LIFE OF HANDEL. Bost., Ditson, 492 p., \$2.

The French original of this work has never been printed. Schoelcher was not a musician but a politician, who, as a republican, was expelled from France on the accession of Napoleon III. He lived in London till 1870, and his book was the fruit of an enthusiasm for Handel created and nourished there. Though extremely faulty, it long enjoyed great popularity because there was no modern English biography of Handel. It has now been supplanted by Rockstro's "Life." (See Rockstro.) 780.943

**Schubert.** See Frost, H. F.; Kreissle, H. v.**Schumann, R.** See Reissmann, A.; Wasielewski, J. v.**Spitta, Philipp.**

JOHANN SEBASTIAN BACH: His Work and Influence on the Music of Germany, 1685-1750. Transl. from the German by Clara Bell and J. A. Fuller-Maitland. N. Y., Novello, Ewer & Co., 3 vols., 656, 721, and 419 p., \$12. O.P.

A monumental example of German thoroughness and devotion. 780.943

**Spohr, Louis.**

AUTOBIOGRAPHY. Transl. from the German. Lond.: Longman 1865; vii, 327, 242 p., \$3.50. O.P.

Containing many interesting comments on Spohr's contemporaries, especially Beethoven. 780.943

**Streatfeild, R. A.**

MASTERS OF ITALIAN MUSIC. N. Y., Scribner, 1895, 270 p., \$1.75.

Sketches of Verdi, Boito, Mascagni, Puccini, Leoncavallo, and a final chapter devoted to Bazzini, Sgambati, Faccio, and Mancinelli. 780.945

**Thayer, Alexander Wheelock.**

LUDWIG VAN BEETHOVEN'S LEBEN. Nach dem Original Manuscript, deutsch bearbeitet. Berlin, W. Weber. N. Y., Lemcke & Buechner, 3 vols., 384, 416, 519 p., paper, \$7.

The court of last resort for all questions touching the man Beethoven; there is no discussion, beyond the historical, of his compositions. Written in English by an American, and translated by Dr. H. Deiters. The three volumes published respectively in 1866, 1872, and 1879 bring the life of Beethoven down to the end of 1826. A fourth volume is yet to come. The work represents thirty-five years of labor and its authority is indefectible. 780.943

CHRONOLOGISCHES VERZEICHNISS DER WERKE  
LUDWIG VAN BEETHOVENS. Berlin, 1865,  
Ferdinand Schneider, viii, 208 p. O. P.

"A catalogue from a different point of view" (from that published by Breitkopf & Härtel—see *Beethoven*) "in the order of the production of the works, and embracing those unpublished as well as published, was issued by Mr. Thayer as a precursor, or *mémoire pour servir*, to his 'Biography,' viz., *Chronologisches Verzeichniss*, etc. (Berlin, 1865). It is difficult to over-estimate the value of this unpretending list, which contains a vast amount of information not only before inaccessible, but unknown to students."—*Sir George Grove*. 780.943

**Townsend, Pauline D.**

JOSEPH HAYDN. Lond., Sampson Low. N. Y., Scribner, 124 p., \$1.

A volume of "The Great Musicians" series, edited by Dr. Francis Hueffer. An unadorned narrative of facts without attempts at analysis or criticism. The author is the translator of Jahn's "Mozart." 780.943

**Verdi.** See Pougin, A.; Streatfeild, R. A.

**Wagner, Richard.**

Part VI., following this, is devoted to Wagner.

**Wasielewski, Joseph von.**

LIFE OF ROBERT SCHUMANN. Transl. by A. L. Alger. Bost., Ditson, 275 p., \$1.25.

The original, published by Rudolf Kunze, Dresden, in 1858, is a standard work. 780.943

**Weber, Baron Max Maria von.**

CARL MARIA VON WEBER; the Life of an Artist. From the German of his son by J. Palgrave Simpson. Bost., Ditson, 2 vols., 302, 358 p., \$2.50.

The German original was published in three volumes, 1866-1868. It is an acknowledged authority. The above is an American reprint of the English edition, in which the German original is materially condensed.

See under Benedict, Sir Julius.

780.943

**Willeby, Charles.**

MASTERS OF ENGLISH MUSIC. N. Y., Scribner, 380 p., \$1.75.

Sketches, not notable for literary or critical strength, of Sullivan, Mackenzie, Cowen, Parry, and Stanford. 780.942

## PART VI.

### WAGNERIANA.

**Benoit, Camille.**

THE TYPICAL MOTIVES OF "THE MASTERSINGERS OF NÜREMBERG," a musical comedy by Richard Wagner. English version by J. H. Cornell. A study for serving as a guide through the score, preceded by a review of the poetical work. N. Y., Schirmer, 48 p., 50c. 782.2

**Dippold, George Theodore.**

RICHARD WAGNER'S POEM: "The Ring of the Nibelung." Explained and in part transl. N. Y., Holt, 1888, 240 p., \$1.50. 782.2

**Finck, Henry T.**

WAGNER AND HIS WORKS: THE STORY OF HIS LIFE, WITH CRITICAL COMMENTS. With portraits. N. Y., Scribner, 2 vols., 460, 530 p., \$4.

The biographical portion remarkably complete, clearly and forcibly written, with agreeable variety and picturesqueness. Facts carefully sifted and well ordered. The polemical and critical portions marred by uncompromising radicalism of statement and frequent instances of imperfect literary taste. 782.2

**Frost, William Henry.**

THE WAGNER STORY BOOK; Firelight Tales of the Great Music Dramas. Illustrated by Sydney Richmond Burleigh. N. Y., Scribner, 1894, 245 p., \$1.50.

Mr. Frost has permitted the dramas of Wagner from *Tannhäuser* to *Parsifal* to furnish him with material for a series of tales which he has cast in the form of narratives to a child; but he has done with his material what every creative artist does with the crude stuff which he finds at hand in nature. He has melted it over, moulded it anew, enriched it with original designs drawn from his own stores, and made it subserve new purposes. His book is most ingratiating and quite in the spirit of Charles Kingsley. 782.2

**Glasenapp, Carl Friedrich.**

RICHARD WAGNER'S LEBEN UND WIRKEN. In

sechs Büchern dargestellt. Eine Festgabe zum Bayreuther Bühnenweihfestspiele "Parsifal." Neue vermehrte Ausgabe mit einem Namen- und Sachregister. Leipsic and N. Y., Breitkopf & Härtel, 1882, 2 vols., xii, 403, 552 p., \$6.

The authoritative biography of Wagner. A supplement was printed to the first edition carrying the narrative to the year 1882. A complete revision undertaken by the author has appeared under the title:

DAS LEBEN RICHARD WAGNER'S; in sechs Büchern dargestellt. Dritte gänzlich neu bearbeitete Ausgabe von "Richard Wagner's Leben und Wirken." Leipsic and N. Y., Breitkopf & Härtel, 3 vols., \$10.80. 782.2

**Heintz, Albert.**

THE MASTER-SINGERS OF NUREMBERG, by Richard Wagner. Attempt at a musical explanation. Transl. from the 2d German edition by J. H. Cornell. N. Y., Schirmer, 128 p., \$1. 782.2

**Hueffer, Francis.**

RICHARD WAGNER. Lond., Sampson Low. N. Y., Scribner, 127 p., \$1.

In the "Great Musicians" series, edited by the author, a recognized English authority. Contains a list of Wagner's published works. 782.2

**Jullien, Adolphe.**

RICHARD WAGNER, HIS LIFE AND WORKS. Transl. from the French by Florence Percival Hall. Introduction by B. J. Lang. Illustrated with 14 phototypes from original drawings by Fantin-Latour, 15 portraits of Richard Wagner, and 113 text cuts; scenes from his operas; views of theatres, autographs, and numerous caricatures. Bost., J. B. Millet Co., 2 vols., \$10.

A critical biography, written in a sprightly and en-

tertaining vein by a distinguished French writer, an enthusiastic admirer of Wagner's music and a calm and discriminating judge of his personal character. There are evidences in the translation of unfamiliarity with French musical terminology and Wagner's works.

782.2

**Krehbiel, H. E.**

STUDIES IN THE WAGNERIAN DRAMA. N. Y., Harper, 197 p., \$1.25.

CONTENTS: Chap. I., The Wagnerian Drama: its prototypes and elements; Chap. II., "Tristan und Isolde"; Chap. III., "Die Meistersinger von Nürnberg"; Chap. IV., "Der Ring des Nibelungen"; Chap. V., "Parsifal."

782.2

**Kufferath, Maurice.**

THE PARSIFAL OF RICHARD WAGNER. Illus. N. Y., Am. Publishers Corporation, 300 p., \$1.25.

A fine study by one of the most scholarly of French critics.

782.2

**Schuré, Edouard.**

LE DRAME MUSICAL. Nouvelle Edition augmentée d'une Étude sur "Parsifal." Tome I., La Musique et la Poésie dans leur Développement Historique. Tome II., Richard Wagner, son Œuvre et son Idée. Paris, Librairie Académique Didier. Emile Perrin, Librairie-Editeur, 1886, xxii, 294, 367 p., 7 fr.

DAS MUSIKALISCHE DRAMA. Transl. by Hans von Wolzogen. 3d ed. Leipsic, Reinboth, 2 vols in 1, 212, 172 p.

The same work in German.

782.2

**Wagensell, Johann Christoph.**

DE SACRI ROM. IMPERII LIBERA CIVITATE NORIBERGENSE COMMENTATIO. Accedit, De Germaniæ Phonascorum Von Der Meistersinger, Origine, Præstantia, Utilitate, et Institutis, sermone vernaculo Liber. Altdorf, 1697. O.P.

It is to the German chapter in this Latin treatise on the city of Nuremberg that Wagner is indebted for all the elements that are historical in his comedy *Die Meistersinger von Nürnberg*. Considering its age and value the book is quite common in the German second-hand catalogues. There is a copy at the Lenox Library (Drexel Collection), New York.

780.843

**Wagner, Richard.**

RICHARD WAGNER'S PROSE WORKS. Transl. by William Ashton Ellis. Lond., Kegan Paul. N. Y., Scribner.

Vol. I., 1892, "The Art Work of the Future," etc., xviii, 422 p., \$6.

Vol. II., 1893, "Opera and Drama," xx, 416 p., \$6.

Vol. III., 1894, "The Theatre," xii, 432 p., \$6.

Vol. IV., 1895, "Art and Politics," xx, 415 p., \$6.

These four volumes belong to the six in which Mr. Ellis, with the help of the London Branch of the Wagner Society, intends to embody an English rendering of Wagner's complete prose works. He has provided each volume with a preface, a summary of its contents, and a voluminous index which greatly facilitate study.

RICHARD WAGNER'S LETTERS, to His Dresden Friends, Theodore Uhlig, Wilhelm Fischer, and Ferdinand Heine. Transl. into English, with a Preface by J. S. Shedlock, and an Etching of Wagner by C. W. Sherborn. N. Y., Scribner, 1890, xi, 512 p., \$3.50.

CORRESPONDENCE OF WAGNER AND LISZT. Transl. into English, with a Preface by Francis Hueffer. Lond., H. Grevel & Co. N. Y., Scribner, 1889, 2 vols., xvi, 352, 340 p., \$5. O.P.

A new edition in one volume is said (Jan., 1897) to be in preparation.

All these letters are of inestimable value to Wagner students, but reference to the correspondence with Liszt is made extremely difficult for lack of an index.

782.2

ART LIFE, AND THEORIES OF RICHARD WAGNER. Selected from His Writings, and Translated by Edward L. Burlingame. With a Preface, a Catalogue of Wagner's Published Works, and Drawings of the Bayreuth Opera House. N. Y., Holt, 305 p., \$2.

A brief Life of Wagner is mentioned under Nohl, Part V.

782.2

**Weston, Jessie L.**

THE LEGENDS OF THE WAGNER DRAMA. Studies in Mythology and Romance. N. Y., Scribner, 1896, 380 p., \$2.25.

782.2

**Wolzogen, Hans von.**

GUIDE THROUGH THE MUSIC of Richard Wagner's "The Ring of the Nibelung." New edition translated by Nathan Haskell Dole. N. Y., Schirmer, 75 c.

GUIDE THROUGH THE MUSICAL MOTIVES of Richard Wagner's "Tristan und Isolde." With a Preface on the Legend and the Poem of Wagner's Drama. N. Y., Schirmer, 50c.

GUIDE THROUGH THE MUSIC of Richard Wagner's "Parsifal." New edition translated by J. H. Cornell. N. Y., Schirmer, 75 c.

These are translations of the authoritative guides to the significance of the typical phrases out of which Wagner constructed his latter-day dramas. Readers who want expositions of the dramas in addition to an enumeration of the phrases are referred to Gustav Kobbé's Richard Wagner's "Ring of the Nibelung" (§1) and "Tristan und Isolde," N. Y., Schirmer (25 c.).

782.2

PART VII.

SCIENCE AND ÆSTHETICS.

**Ambros, A. W.**

THE BOUNDARIES OF MUSIC AND POETRY: A STUDY IN MUSICAL ÆSTHETICS. Transl. from the German by J. H. Cornell. N. Y., Schirmer, 187 p., \$2.

Entertaining as well as suggestive. An answer to Hanslick's "The Beautiful in Music," which see. Free from the ordinary obscurities of metaphysical writing, and full of illustrations drawn from the other arts. It combats the notion that feelings are neither the aim nor the content of music, but points out the limitations of musical expression and warns against the extravagance of descriptive, or programme, music.

780.1

**Berlioz, Hector.**

A TREATISE ON MODERN INSTRUMENTATION AND ORCHESTRATION; to which is appended The Chef d'Orchestre. Transl. by Mary Cowden Clarke. New edition, revised and edited by Joseph Bennett. N. Y., Novello, Ewer & Co., 1882, 257 p., \$4.80.

Has always been the chief authority in its department. The book contains an exact table of the compass, a sketch of the mechanism and study of the quality of tone and expressive character of the instruments of the orchestra and a large number of examples in score.

785

**Broadhouse, John.**

MUSICAL ACOUSTICS: THE STUDENTS' HELMHOLTZ, or The Phenomena of Sound as connected with music. Lond., Reeves. N. Y., Scribner, 440 p., \$3.

See Helmholtz.

781.1

**Broekhoven, John A.**

A SYSTEM OF HARMONY FOR TEACHER AND PUPIL, with copious examples, practical Exercises, Questions, and Indexes. Cincinnati, Chicago, and N. Y., John Church Co., 118 p., \$1.

The author is Professor of Harmony and Composition in the College of Music of Cincinnati. He aims at a simplification of the method pursued in Richter's Manual (see Richter) so as to bring the science of harmony within the ken of students of the pianoforte and singing.

781.3

**Bussler, Ludwig.**

MUSIKALISCHE FORMENLEHRE. See Cornell, second following title.

781.5

**Corder, F.**

THE ORCHESTRA AND HOW TO WRITE FOR IT. A practical guide to every branch and detail of modern orchestration; including full particulars of all instruments now in use and rules for their combination. With numerous exercises and over 200 useful examples from modern works. The whole forming an indispensable manual for conductors and composers. Lond., Robert Cocks. N. Y., Edward Schuberth & Co., 1896, 111 p., \$4.

A new work that came to supply a decided want. Features of excellent practical utility are the rules for writing for small bands, such as are used at dances, in the theatres, and at watering-places, and for brass bands. In the illustrative examples the parts for transposing instruments are written as they sound to simplify study. A large number of the examples are taken from compositions by Wagner and the musicians of to-day, and these are a valuable addition to Berlioz's work on the same subject. (See Berlioz, "A Treatise on Modern Instrumentation," in this list.)

**Cornell, J. H.**

THE THEORY AND PRACTICE OF MUSICAL FORM; on the basis of Ludwig Bussler's "Musikalische Formenlehre." For instruction in Composition both in private and in classes. N. Y., Schirmer, 260 p., \$2.

"The aim of the work is, in one word, to teach musical construction, and its plan is perfectly simple. Each form, beginning with the very smallest of the elementary ones, is clearly explained and copiously exemplified; the student is then required to originate a musical thought in the given form."—[From the Preface.]

781.5

**Gevaert, F. A.**

NOUVEAU TRAITÉ D'INSTRUMENTATION. Leisic and N. Y., Breitkopf & Härtel, 1885, iv, 339 p., \$8.

NEUE INSTRUMENTEN LEHRE. Ins Deutsche übersetzt von Dr. Hugo Riemann. Leipsic and N. Y., Breitkopf & Härtel, 1887, iv, 345 p., \$8.

Modern and admirable.

785.

**Gow, George C.**

THE STRUCTURE OF MUSIC. An elementary text-book on Notation and Harmony with full illustrations and abundant exercises. For use in the class-room and for self-instruction. N. Y., Schirmer, 200 p., \$1.25.

781.3

**Hanslick, Eduard.**

THE BEAUTIFUL IN MUSIC: A Contribution to the Revision of Musical Æsthetics. Transl. from the 7th edition by Gustav Cohen. N. Y., Novello, Ewer & Co., 174 p., \$2.40.

One of the most gracefully written as well as keenest discussions of the nature and essence of music extant. Dr. Hanslick contends that music possesses no means for representing definite feelings. The beautiful in music, therefore, does not depend on emotional expression. The content of music is the musical idea, which is not only an object of intrinsic beauty but also an end in itself, not a means for representing feelings or thoughts. In reply see Ambros's "The Boundaries of Music and Poetry" in this list.

780.1

**Haupt, August.**

THEORY OF COUNTERPOINT, FUGUE, AND DOUBLE COUNTERPOINT. Prepared expressly for the Royal Institute for Church Music at Berlin. Transl. from the original manuscript by H. Clarence Eddy. N. Y., Schirmer, 79 p., \$1.50.

An extremely sententious set of rules which seem to have been written more for the guidance of a teacher than for study by a pupil.

781.4

**Hauptmann, Moritz.**

THE NATURE OF HARMONY AND METRE. Transl. and edited by W. E. Heathcote. N. Y., Novello, Ewer & Co., 1888, 352 p., \$3.

A philosophical explanation of the received laws of music derived from one all-pervading or fundamental law whose gradual embodiment is manifest in the historical evolution of the art.

781.3

**Helmholtz, H. L. F.**

ON THE SENSATIONS OF TONE, as a Physiological Basis for the Theory of Music. New English edition, translated, thorough-

ly revised and corrected. With numerous additional notes and a new additional Appendix, specially adapted to the use of musical students, by A. J. Ellis. With 68 figures engraved on wood and 42 passages in musical notes. N. Y., Longmans, \$9.50. See Broadhouse. 781.1

#### Jadassohn, S.

A MANUAL OF HARMONY. Transl. from the third augmented and carefully revised German edition by Dr. Th. Baker. N. Y., Schirmer, 292 p., \$2.

The author is the most distinguished pedagogue in the Faculty of the Conservatory of Leipsic, a clear, strong, logical, and scientific thinker and reasoner. 781.3

#### Krehbiel, H. E.

HOW TO LISTEN TO MUSIC. N. Y., Scribner. 1896, xv, 361 p., \$1.25.

CONTENTS: Introduction, setting forth that the book is not for professional musicians, but for untaught lovers of music; Recognition of Musical Elements. Content and Kinds of Music. The Modern Orchestra. At an Orchestral Concert; At a Pianoforte Recital; At the Opera; Choirs and Choral Music. Musician, Critic, and Public.

Illustrations comprise simple explanatory music, conductor's core, and orchestral instruments. 780.4

#### Kullak, Adolph.

THE ÆSTHETICS OF PIANOFORTE PLAYING. Transl. by Dr. Th. Baker, from the third German edition, revised and edited by Dr. Hans Bischoff. N. Y., Schirmer, 328 p., \$2.

A most admirable book, suggestive alike to pianist, critic, or mere lover of the art. Its most grievous defect is the Teutonism of the translator's English. The author discusses, at the outset, the nature and limitations of the pianoforte's tone, then the history of its technical manipulation, the "methods" of C. P. E. Bach, Cramer, Hummel, Kalkbrenner, Czerny, De Kontski, Theodore and Adolph Kullak, Plady, Köhler, Thalberg, and Riemann, and then presents his theories as to technique, time, rhythm, accentuation, dynamic expression, and poetical content in pianoforte music. 786.3

#### Pole, William.

THE PHILOSOPHY OF MUSIC; being the substance of a Course of Lectures delivered at the Royal Institution of Great Britain, Feb-

ruary and March 1877. 3d edition revised. Lond., Kegan Paul. N. Y., Scribner, 1891, 328 p., \$3.

Entirely trustworthy. 781

#### Prout, Ebenezer.

COUNTERPOINT: STRICT AND FREE. Lond., Augener. N. Y., Schuberth 249 p., \$2. 781.4

HARMONY: Its Theory and Practice. Lond., Augener. N. Y., Schuberth, 254 p., \$2. 781.3

FUGUE. Lond., Augener. N. Y., Schuberth, 245 p., \$2. 786.86

DOUBLE COUNTERPOINT AND CANON. Lond., Augener. N. Y., Schuberth, \$2. 781.4

MUSICAL FORM. Lond., Augener. N. Y., Schuberth, \$2. 781.5

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For forty years this has been recognized as a standard work. A proof of its wide popularity is that it has been translated into English, Dutch, Swedish, Russian, Polish, and Italian. Mr. Morgan's translation was made in 1867 from the fifth German edition, and the present is reprinted from the original plates. (See Broekhoven.) 781.3

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#### Zahm, Rev. J. A.

SOUND AND MUSIC. Illus. Chic., McClurg, 1892, 452 p., \$2.50. 781.1

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THIRTY YEARS' MUSICAL RECOLLECTIONS. Lond., Hurst & Blackett, 1862, 2 vols., xv, 312, 323 p. O.P. 780.4

MUSIC AND MANNERS IN FRANCE AND GERMANY. A Series of Travelling Sketches of Art and Society. Lond., Longmans, 1841, 3 vols., 301, 302, 290 p. O.P. 780.944

MODERN GERMAN MUSIC. Lond., Smith, Elder & Co., 1854. 2 vols. in 1, 371, 418 p. O.P. 780.943

The author was for over thirty years musical reviewer for the *Athenaeum*. His criticisms are not free from unreasonable prejudice, and the significance of the new romantic movement never dawned on him, but he was frank, honest, and controlled an interesting style. "Modern German Music" is a reprint, with additions, of the best of his writings in "Music and Manners."

#### Curwen, John Spencer.

STUDIES IN WORSHIP MUSIC. 1st Series. Chiefly as regards Congregational Singing. 2d edition, revised and enlarged. Lond., J. Curwen & Sons. N. Y., Scribner, 1888, viii, 507 p., \$2.

STUDIES IN WORSHIP MUSIC. 2d Series.

Lond., J. Curwen & Sons. N. Y., Scribner, 1885, 208 p., \$1.25.

The second series contains brief accounts of the chapel Royal and the Choir Schools of Westminster Abbey and St. Paul's Cathedral. The first has an excellent bibliography of Protestant church music.

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Lenz, W. See Lenz.

wards, H. Sutherland.

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Entertaining, but not to be taken too seriously as criticism.

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Hanslick, Eduard.

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MUSIKALISCHE STATIONEN. 2d ed. Berlin, Allgemeiner Verein für Deutsche Literatur, 1885, 361 p., \$1.80. (Part II. of *Die Moderne Oper*.)

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OPERN-HANDBUCH. Repertorium der Dramatisch-musikalischen Literatur (Opern, Operetten, Ballette, Melodramen, Pantomimen, Oratorien, dramatische Kantaten, etc.). Leipsic, C. A. Koch, 1887, 743 p., \$4.80. 780.3

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